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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

#103 www.mobilebeat.com

ALL THE RIGHT MOVES AT THE GIG & IN THE OFFICE

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SURPRISING ANSWERS ON EVENT PLANNING

HOW TO DO DANCE
RIGHT AND WRONG WAYS TO TEACH GROUP MOVES

12 NETWORKING MISTAKES
...AND HOW TO AVOID THEM

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(Top) A padded rolling case simplifies storage and transport.

(Middle) The speakers and mixer can be stand-mounted with optional accessories.

(Bottom) The mixer fits into the back of one speaker. The other speaker provides space for cables, etc.



The Right Moves

Mobile entertainment has a lot to do with anticipating your next move. Which song to play? What do I need to say to close this sale? What steps can I take to set my business apart from the crowd? Every issue of *Mobile Beat* aims to give you information for making these decisions and ammunition for waging the battle to succeed in the entertainment business.

There are plenty of ways to make your performances shine. In this issue, Mike Ficher talks about a tried-and-true method of interaction—dance instruction—and provides some valuable pointers for doing it right and not falling flat. An important aspect of your on-site success is “how well you play with others”—other vendors, that is. Mike Ryan provides an eye-opening look at the current state of interprofessional relations in the realm of event scheduling.

When it comes to getting those gigs to begin with, we have some fresh perspectives on cold calling, from business development guru Kim Robinson. From him, you’ll learn some great tips on how to build rapport with the potential clients on the other end of the line. When it comes to softer selling techniques, Ken Day offers twelve pitfalls to avoid while engaging in the all-important activity of networking.

For multi-system operators, Paul Beardmore continues his new column just for you, with a look at how to train your DJs and build a strong entertainment team—one key way to keep that repeat business coming in. Patrick McDonald shares some of his expertise in the area of benefits, giving multi-op owners some idea of the what, why and how of attracting and keeping the best performers.

And finally, a little horn-tooting...*Mobile Beat* has made and continues to make some bold new moves as we strive to “improve our serve,” both in print and on the Web. Turn to pages 24 and 35 for a look at our new online subscription system, which will allow you to easily start, update and find out information about your subscription. We are also very excited to be working with DJ Intelligence to present an all-new *Mobile Beat* Top 200. With the help of DJ Intelligence’s database technology, you will be able to enjoy the most interactive and accurate Top 200 in the magazine’s history. Check it out on these pages...then make your move to www.mobilebeat.com to get involved!

— Editor In Chief, Dan Walsh

The Buzz on the Boards

The following are some samples of conversations taking place at the Start. ProDJ.com forums, the place where your voice can be heard on any topic under the DJ sun, all in real time. After you get a taste here, head over to <http://start.prodj.com> and voice your opinion to your DJ colleagues.

Music is always a hot topic in various forums, but especially (duh) in the Music and Video Forum (presented by TM Century).

Topic: A request that you thought would clear the floor...

Have you ever received a music request and didn’t want to play it because you thought it would “clear the floor?” But after that pesky guest bothered you enough you finally played it. And, to your amazement, the floor was packed. What song was it? —Jim

Replies (highlights):

Recently played a song at a 75th birthday party from the Kingston Trio: “Money Honey I Got the Time”all the old timers came out! —sonic10

This past weekend “Candy” by Mandy Moore was requested. Packed the floor.

About seven years ago I was DJing a Star Trek convention and someone requested “Saturday Night” by the Bay City Rollers. They danced to just about anything I played including that one. But then again they looked like they didn’t get out much. (And for the record, I love *Star Trek*) —djmarc

Somewhat embarrassed to say, but at one of my first ever parties at my college in ‘86, my roommate told me to play “(You Shook Me) All Night Long.” I thought for sure no one would dance to AC/DC. But he had been home over Christmas break and saw how it worked at a club he was at. Reluctantly, I played it. 20 years later, I’m still playing it. —Greg

Thought of another one. Used to fill in for a guy at a club in Boston that played mostly ‘80s alternative and new wave. He told me I should try “Africa” by Toto one night. I laughed at him, but one night when I was really locked in a groove, I decided what the heck. Of course, he was right. And I still don’t know why. —Greg

This last prom season I had a request for...System of a Down. Keep in mind this is a private school with kids that come across mostly as sheepish.

CONTINUED ON PAGE 64

The Best in Digital Audio and Video Mixing



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IT'S HOT

SPECIAL REPORT



Cortex Delivers

After announcing its inception at this year's Winter NAMM tradeshow in Anaheim, California, **Cortex** (now a part of **GCI Technologies**) will begin shipping its patent-pending USB host-controller-based digital music manipulation platform to musical instrument retailers on September 15.

"With the rise of portable media players and mass storage devices being a source for storing and playing music Cortex developed the **HDC-1000** to utilize this technology and bring it to the DJ realm," explains CEO Artie Cabasso. "The HDC-1000 will be the first unit in the world to manipulate music files from an external USB device and will make DJs look differently about how they will transport their music collection."

Using USB compatibility to give DJs

the power to cue up, play, pitch, manipulate, scratch and search digital music files like never before, HDC-1000 users can access their music collections utilizing a wide array of storage devices including the iPod, external USB hard-drives and flash drives, CD-ROM, and even DVD-ROM drives. DJs can even connect and access multiple storage devices with the HDC's device selection option.

The HDC-1000 offers an "intelligent music database management" system by which databases of tracks are built and stored on each compatible storage device to allow the user to find any track fast, regardless of the number of tracks on the device. It displays all the essentials on its bright LCD playback screen, including artist, track title, time elapsed, and time remaining.

The unit is equipped with ultra-precise pitch resolution (up to ± 24), front and rear USB ports with device selection menu, and multifunction navigation keys. For further information, go to www.cortex-pro.com.

Clarifying GCI Technologies

In the previous issue of *Mobile Beat* (#102, July 2006), the article "Parental Control," covering the creation of **GCI Technologies**, did not accurately reflect some of the momentous changes that the combination of **Gemini**, **Cortex**, and **iKEY** brands under one parent company represents. The layout of the article also included some misleading information, which we would like to correct here.

First, in trying to express the exciting changes underway for the Gemini brand (www.geminidj.com), the article inadvertently gave the impression that previous Gemini offerings were of inferior quality. As anyone who uses Gemini mixers, CD players, turntables, and other gear knows, the reality is that Gemini products are reliable, creative workhorses that keep mobile performances and clubs hopping, night after night, all over the world. The article failed to explain that Gemini will actually be adding a new "high-end" option to its already tried-and-tested product lines, providing extra creative control and performance options for expert DJs.

In an official statement, MB editor in chief Dan Walsh said, "Mobile Beat in no way intended to cast doubt on the previous and ongoing quality of Gemini DJ products. We apologize for creating any negative perceptions through incorrect quotation of, as well as faulty editing of [company president] Alan Cabasso's actual statements."

On page 63 of the issue, Gemini's new **CDT-05 Hybrid Turntable** was incorrectly labeled CDP-05. Also, a low-quality image was

mistakenly used on page 64 with an "It's Hot" write-up on the CDT-05. (Look for a clearer image and an eye-opening review of this innovative product on page 48 of this issue.)

The article also failed to include the centralized Web site where you can access all the GCI Technologies companies from a single, convenient Web location. This can be found at www.gci-technologies.com.



Finally, the article's sidebar showed an incorrect image to illustrate the new **iKEY Plus Portable USB Recorder**, the next generation of iKEY's inventive, portable, live audio recording solutions. Pictured here is the correct photo. A direct Web link was also omitted. You can access the iKEY site at www.ikey-audio.com.

Designed to work with an Apple iPod or any external USB storage device, the iKEY Plus can record live audio to MP3 or WAV format directly to a USB-compatible storage device, in real time. New features include mic input, phono preamp, VU meter display, and headphone output.

A Shure Launch

Debuted at this year's NAMM Summer Session, Shure's Performance Gear Wireless systems combine premium sound and rock-solid reliability with an advanced feature set, including internal antenna diversity, a wide-range of selectable frequencies, and variable companding. Patented microprocessor-controlled predictive diversity circuitry serves as the backbone of each Performance Gear system, providing freedom from signal dropouts and a range of up to 250 feet. Internal 1/4-wave antennas are part of every receiver, along with an LED channel display, and rear panel 1/4" and XLR output connections. A full selections of transmitter options are available, including handheld and headsets. - www.shure.com



Open a Channel

Audio-Technica has unveiled the new 700 Series Professional UHF Wireless Systems. Latest in the Freeway UHF wireless line, 700 Series systems provide automatic frequency scanning, which selects an open channel at the touch of a button for interference-free performance and clear audio quality. Included are 8 selectable frequency-coordinated UHF channels, diversity operation, and a Tone Lock squelch system to eliminate noise when the transmitter is off. Visual feedback is provided by an LED channel display as well as by antenna and AF Peak indicator lights. Balanced XLR and unbalanced 1/4-inch output connectors are provided. Transmitters are available in handheld, headworn, and other configurations. - www.audio-technica.com





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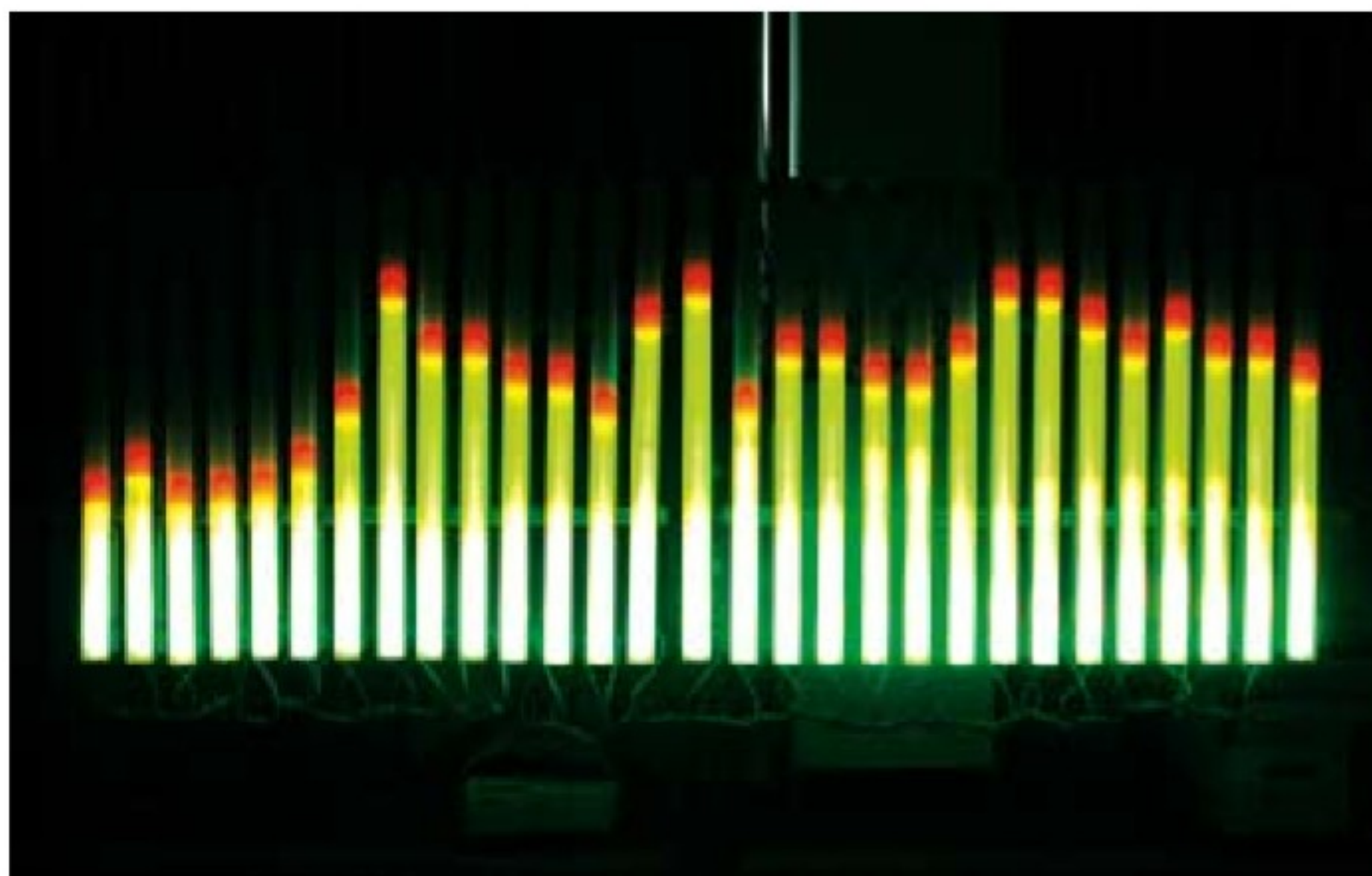
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Gobos Get Festive

Whether it's a Halloween party or a birthday bash, what better way to set a festive mood than to shoot out a brilliant gobo image that guests will immediately associate with the occasion? A new 250-watt white gobo projector from American DJ, the Image 250, comes with seven festive gobos covering a variety of occasions, including an American flag, birthday candles, ghosts, a pumpkin, a skull, a spider web, and snowflakes. Equipped with a brilliant Philips 250-watt long-life bulb, the fixture projects an extremely powerful all-white image. Projected through controllable, rotating textured glass, the images appear to fly across the room. The Image 250 can also use your own custom gobos. The unit's high-velocity keeps the imagery going without a duty cycle. - www.americandj.com



Martin Keeps Dance Floor Jumping

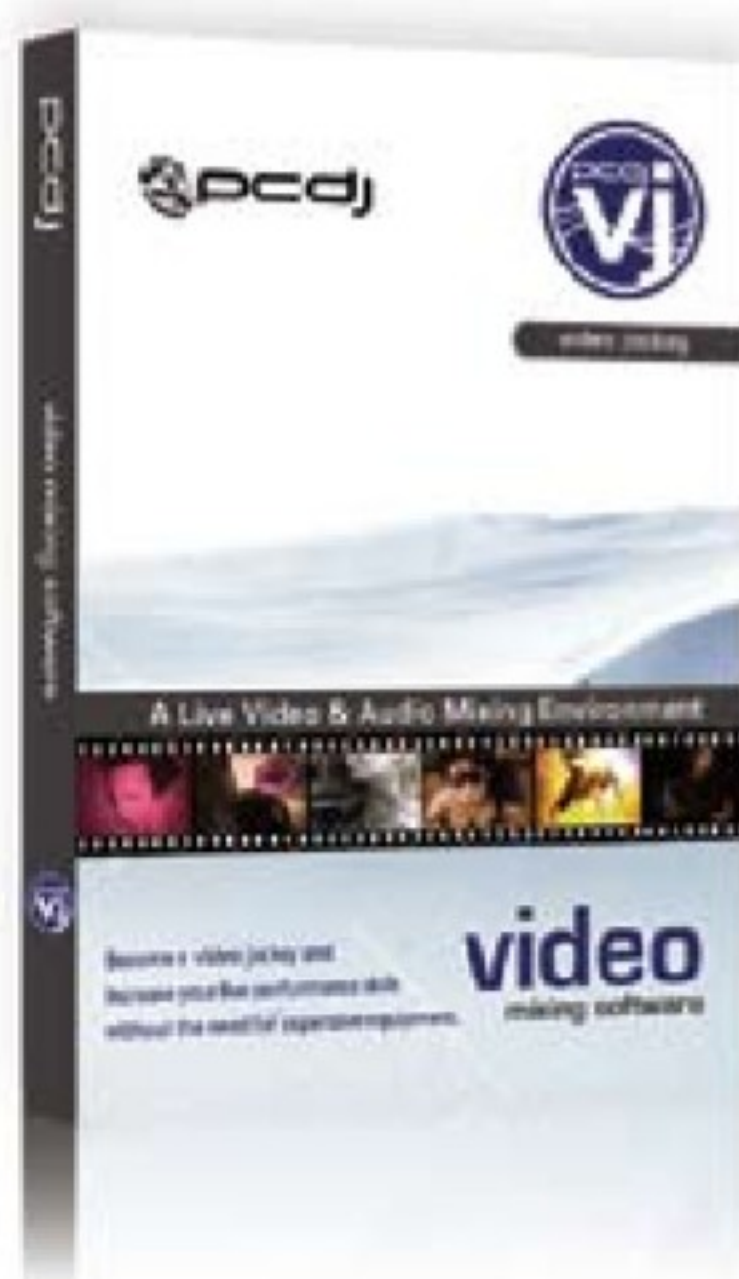
The Martin Mania EFX700 combines some of the best features of two of Martin's most popular effect light series—Ego and Mania—to produce a stunning, high-powered flower effect. Surprisingly bright for a 150W discharge effect, the Mania EFX700 casts a widely dispersed display of "high-def" aerial effects, in vibrant colors, utilizing a rotating parabolic mirror dish and high-quality optical system. 12 cool gobo designs and a strobe effect help keep the dance floor jumping. Ideal for any show, club, or party, the compact EFX700 is DMX controllable or operates in music or auto trig. Preprogrammed macros are included for simple programming and fast start-up. - www.martin.com



CONTINUED ON PAGE 14



Feeling Creatively Trapped? It's Time to Break Free



PCDJ VJ - Video Mixing Software

Introducing the first video mixing software for the professional entertainer. PCDJ VJ (Video Jockey) transforms your computer into a live video-mixing console with advanced features that mix, add effects, perform cutting edge visualizations and control video files in real-time. Forget about expensive hardware rigs and confusing equipment. Let PCDJ VJ expand your gig into a multi-sensory experience with ease and reliability. *Available for Mac and PC.

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LightJockey Rides Universally

Martin's PC-based LightJockey lighting controller is now available in a single universal version—LightJockey Universal USB/DMX. The new Universal USB/DMX interface for LightJockey is an "all-in-one" system, meaning it is fully compatible with Martin's Maxxyz lighting console, Maxxyz PC, Martin ShowDesigner and Ether2DMX, as well as other upcoming Martin control products.

The Universal USB/DMX interface, configurable in terms of in/out, features XLR 5P female connectors and provides two DMX 512 universes from any USB-enabled Windows-based PC. As part of the Martin plug-and-play concept, LightJockey Universal USB/DMX comes complete with: LightJockey Software CD Version 2.7.1; Universal USB/DMX Interface; XLR adapter, 5 pin male – 3 pin female; 2 XLR adapters, 5 pin male – 5 pin male; USB Cable; Universal USB/DMX Driver Installer Software; DMX Tools Software Package; and manuals. - www.martin.com

TriceraSoft Partners to Provide Content

VMS Media (www.vmsmedia.com) is joining with TriceraSoft to provide a video download subscription service offered to entertainers, entertainment venues/locations, and on-air personalities. The VMS Subscription (known as TriceraVision) offers latest downloads of music videos in PC-ready format. Accounts are \$35 per month and allow for download of any available music video that month. Releases will include about 40 to 50 songs per month made up of new content and some releases of back catalog (content will vary throughout each month). Users must be qualified entertainers to subscribe.

TriceraSoft has also partnered with Auvart Productions (www.auvart.com) as providers of Latin karaoke content in MP3+G to add to their online karaoke catalog. Content will be appearing throughout the year as Auvart updates are made available (refer to the Quick Picks List under "Latin"). Price will be at \$1.99 per song. Credit card purchases are now available through all portals similar to TriceraSoft's direct Online Catalog. Visit www.tricerasoft.com for further details.

Dancing to Your Own Beat

Cakewalk, developer of best-selling music and sound software, has released Kinetic 2, the latest version of their fast and easy program, for anyone to create beats and electronic music on their PC.

The original Kinetic combined a simple click-and-groove interface with genuine Roland sounds for the first time, making it easy and affordable for anyone to be a dance music producer. Now Kinetic 2 makes it even simpler, with a new look and new features that combine everything you need to build a track from start to finish. Just choose a musical style and then audition different sounds and professionally produced musical patterns in the Kinetic 2 browser. Once you find what you like, you can then layer patterns and sounds to start building the different sections of your song. Use the DropZone to bring in your own samples and tap your computer keyboard like a drum machine, using the GRID to create your own drum patterns and chord changes. Then add audio effects to your mix to sweeten the sound.

The real magic starts once you hit record. Kinetic automatically captures your performance as you trigger different song sections with dynamic DJ-style cuts, change the mix, tweak sounds, and explore the other music making features the software has to offer. Within minutes, you have a complete track that you can export to WAV to burn on CD, or MP3 or WMA for computer playback.

Highlights include: hundreds of professional music patterns and ACID-format loops; over a thousand instrument patches, featuring genuine Roland® GrooveSynth sounds; the PSYN II virtual analog synth for creating bass lines, leads, and pads; effects such as reverb, delay, parametric EQ, aural enhancer, classic phaser, chorus/flanger, modulation filter, compressor/gate, bit decimator, and more; VST and DirectX support for adding additional effects and instruments; and ReWire compatibility for connecting with other software.

Kinetic 2 has an estimated street price of \$79.99 US, and is available at computer, consumer electronics, and select music and sound retailers. A special upgrade price is available to registered Kinetic 1. - www.cakewalk.com.



Building Better Playlists with beaTunes

If you use DJ software, you are no doubt familiar with the concept of “analysis”—where the software analyzes the peaks and valleys of a song’s digital waveform and determines the BPM. A cool shareware program called beaTunes goes the extra mile and uses this information to actually help you build better playlists. It works together with Apple’s iTunes to organize your library and give you visual feedback on what songs will work well together.

Getting Tuned

Installation is a snap. On a Mac, you simply drag the file called beaTunes.app into your Applications folder while on a PC, the normal .exe file takes less than a minute to install the program, if your computer meets the minimum system requirements.

Once you start up beaTunes, it will ask you if you want it to automatically analyze your entire library. With DJ-sized libraries, this would take quite a while (the documentation actually recommends letting it happen while you sleep!). However, you can easily avoid this process and choose to analyze only certain songs or albums at a time, which is what I did to get started quickly. The program analyzes BPM (beats per minute), silence at the beginning or end of a song, and the “color” of a given song. More on the idea of color below. Some of the data is stored through iTunes, while some is stored by beaTunes itself.

Occasionally, a song will be analyzed at twice or half of its actual BPM. Just select Double BPM or Halve BPM from the Edit menu, and you’re good to go. Other problems with finding the beat (e.g. if the song doesn’t have a strong beat to begin with) can be easily remedied by using an adjustment screen to narrow the BPM range to the general range you expect, and then re-analyzing. You can also select the song, and use a Tap Beat feature in a contextual menu. Just tap the beat and beaTunes stores the result.

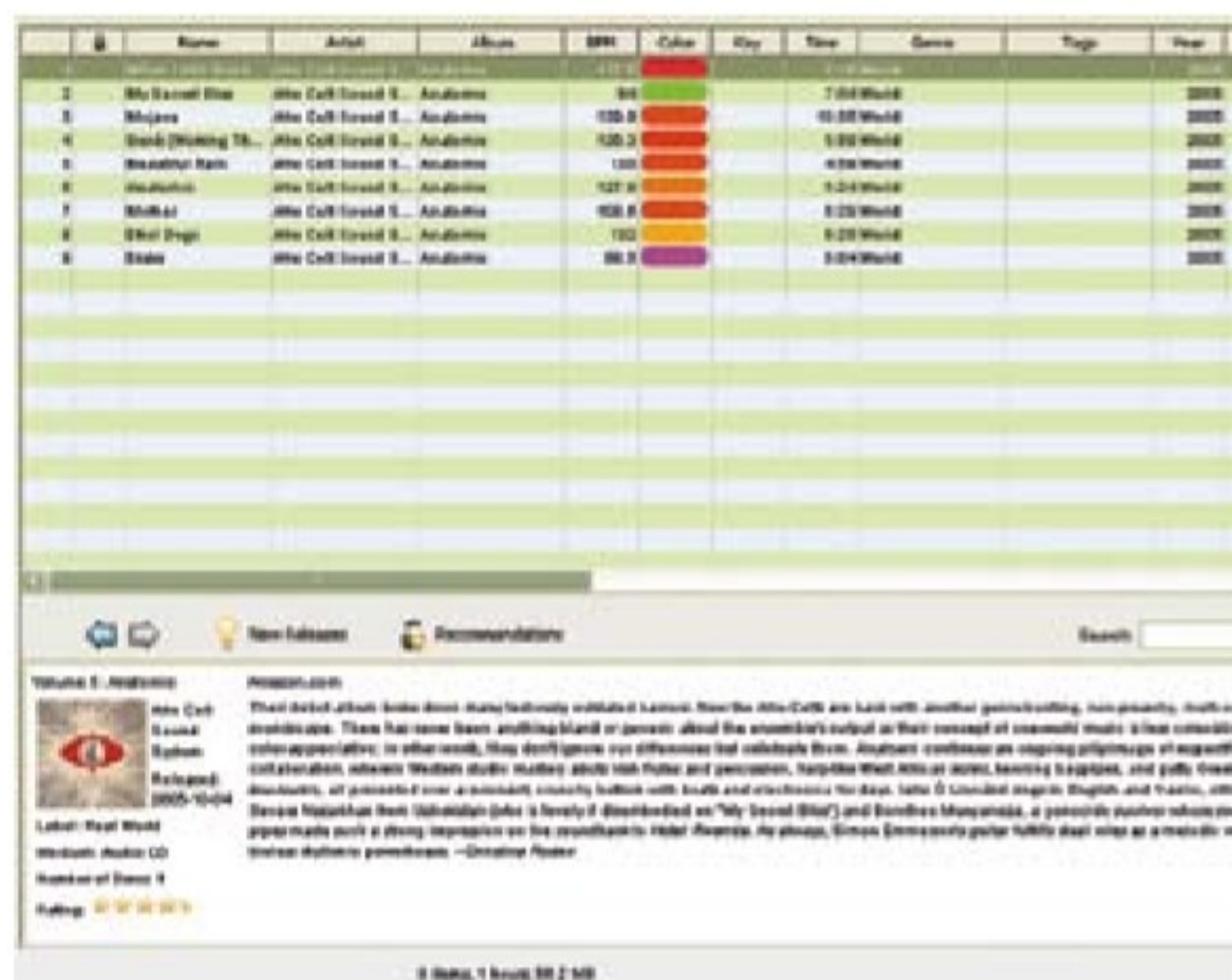
There is one major caveat to this analysis feature. Due to the nature of digital rights management systems (DRM) like FairPlay, beaTunes cannot analyze files protected by these systems, and songs bought from iTunes Music Store typically fall into this category. Thus, beaTunes will be most useful if you own the original discs and rip them for use in your computer—the better way to go for DJs, anyway.

The Color of Sound

The most useful aspect of beaTunes for improving your playlists is its assignment of colors to each song. The song color is a measure of how a song sounds in relationship to the other songs in your library, e.g., blue songs sound more similar to each other than to red songs. Once you have your songs analyzed, you can use the colors along with the Matchlist feature to create playlists of similar songs—without having to manually sort or hunt through your library. Of course, if you want to browse through your library to match the currently selected song, that’s easy enough, actually easier than most other DJ programs I’ve seen, due to the very visible color codes.

The program also provides some other utility functions, such the addition of tags to further facilitate song sorting, and automatic inspection/repair of existing title, artist, and other information. Another feature, aimed at the new blogging culture, lets you link up blog entries on blogger.com with your favorite playlist or songs. Sounds like an interesting way to let the world know what you think of the latest hits.

All in all, beaTunes is a useful add-on for iTunes users. It might be the just the virtual assistant you need, to help you come up with consistently better mixes. ■



beaTunes Requirements / Info

MAC

1GHZ G4/G5 OR BETTER OR INTEL PROCESSOR
AT LEAST 512MB RAM
MAC OS X 10.4.5
ITUNES 6.0.2
JAVA 5.0 RELEASE 4

WINDOWS

1GHZ PENTIUM 4 OR BETTER
AT LEAST 512MB RAM
WINDOWS 2000 OR LATER
ITUNES 6.0.2
JAVA 5.0 UPDATE 6 (1.5.0_06)

GENERAL

AT LEAST 512MB DISK SPACE FOR ANALYSIS
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MSRP: BEATUNES 1.0.5 FOR MAC OS X - \$19.95

Windows version is only available as "Early Access" version and is not for sale yet



Denon Announces the DN-HD2500:

A Complete "Nerve Center" for the Working DJ

Denon DJ, a leading manufacturer of reliable, premium-grade DJ equipment, recently announced its breakthrough professional multimedia player and controller, the DN-HD2500, which provides working DJs with a complete system solution that addresses virtually all their needs. The rugged and portable DN-HD2500 is designed for everything from small parties to weddings, club installations, outdoor events or anywhere that professional-quality, reliable operation is required. It joins Denon DJ's full line of high-performance products for working DJs.

Denon DJ Brand Manager Silvio Zeppieri noted: "DJ equipment has progressed over the past few years, with DJs moving from vinyl to compact disc to laptop computers to a combination of all three technologies. Our DN-HD2500 represents the next step in this product evolution, offering a

total all-in-one solution that addresses and actually anticipates the many different needs of working DJs. With built-in hard drive, external memory, CD playback control, catalog backup, special effects, and more, the system is an all-in-one portable hub for professional DJs."

Key to the DN-HD2500's usefulness in the field is its ability to bring together and provide access to huge music libraries from virtually all-existing storage media, including Apple iPods and USB flash drives. For total flexibility, the DN-HD2500 also includes an internal hard drive intended for a DJ's "mainstream" party music, with the added ability to connect multiple USB 2.0 mass storage class drives for an "extended" library. The unit also offers complete command and control over Denon dual-tray CD/MP3 players, such as the DN-D4500 and DN-D4000.

The DN-HD2500 comes complete with Denon DJ's acclaimed Music Manager software. Among its helpful features is a highly refined search system, which lets users navigate quickly through any MP3/WAV files connected to the system, using search criteria such as Artist, Album, Title, Genre, Year, BPM, and playlists. Other integral features include scratching, seamless looping, and on-board effects. Two hot starts (A1 and A2) can be made on the fly and easily turned into seamless loops, and the hot starts may also be used as stutter points. For total versatility, the DN-HD2500 supports any USB/PS2 keyboard.

The DN-HD2500 was designed with a removable hard drive for easy maintenance, and features special shock-resistant mounting. The Denon DJ DN-HD2500 is scheduled to begin shipping to dealers in the 4th quarter. For more on this breakthrough player, visit www.denondj.com.

CONTINUED ON PAGE 66



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Changing Seasons, Mixed Beats

by David Kreiner

Summer may be over, but killer remixes are still plentiful for those chilly nights ahead. Starting off is **FULL TILT** with issue 5. This excellent remix service is produced by some of syndicated radio's best mixshow jocks. Unlike many other services, **Full Tilt** contains **Top 40 hits, rock hits, and clean versions of today's hottest hip-hop and R&B with extended intros and outros. A few instrumental loop tracks are always included and some other needed DJ tools such as transition beats that go from a lower BPM to higher and vice versa, are always included.**

Getting things started is "Pullin' Me Back" from Chingy, featuring Tyrese, at 80 BPM. This smoothed-out R&B vibe is a great set-starter and a great track for the ladies. "That Girl" from Frankie J. is another silky smooth R&B joint at 85 BPM, with strong raps from Chamillionaire. Next up is a song that has been almost impossible to program—but this remix will change all that. "I Write Sins Not Tragedies" from Panic at the Disco, gets a great 16-beat drum intro at 85 BPM that goes to double time with the chorus (85-170-85 BPM).

Black Eyed Peas songstress Fergie has a huge radio hit with her first solo single, "London Bridge" (91 BPM). This mix features an opening baritone sax line and slick drum track to get the party started—a killer remix of this radio smash. Ne-Yo has another radio hit on his hands with "Sexy Love" at 94 BPM. Another smoothed-out R&B vocal that is a much-needed break from all the rap that is out there. Sean Paul is a hit machine, and here he is again with "(When You Gonna) Give It Up to Me," with a peppy 96-BPM dancehall vibe. Another radio smash is "U & Dat" from E-40 (featuring T-Pain) at 100 BPM. This is a super-useable remix of the hit, and is the standout remix on the set. Not much you can say about an overhyped media poseur, but stations are playing Paris Hilton's "Stars Are Blind" anyway. This island-flavored song (102 BPM) is not half bad, but I doubt she is really singing! Anyway, still a fun song.

Justin Timberlake is here with two remixes of "Sexyback," Part 1 at 117 BPM and Part 2 at 128 BPM. This is probably the biggest hit of the summer and the two different BPM counts are very welcome. Part 1 is the radio version's tempo and Part 2 is a pumped-up houser that will blow the dancefloor away in the midnight hour! "A Public Affair" is up next by Jessica Simpson, at a beefed-up 124 BPM. It's another good late-night dance track with tons of retro instrumentation and Madonna's "Holiday" vocal drops thrown in for fun. Ciara appears on a booty/electro version of "Get Up" (featuring Chamillionaire), at a sweaty 129 BPM. A very cool, must-have version of this big hit! "It Takes Two (Transition Break Track)" from Rob Base is a great beat bridge to get you from 98 BPM to 112 BPM in one song without touching your pitch control. Closing out this strong set is "Crowded" from Jeannie Ortega (featuring Papoose). A pounding drum and bass track pushes the mix at 94 BPM, with strong girly vocals.

X-MIX URBAN is up to issue 94 and as they approach issue 100 their remixes keep getting better and better, with more tracks on each issue. Justin Timberlake gets the set off to a great start with "Sexy Back" at 117 BPM. Another very cool remix of this radio smash. "That Girl" from Frankie J. featuring Chamillionaire is up next at 85 BPM. Again, a very usable and needed R&B vocal performance from Frannkie J. Imagine—someone actually singing! Strong raps from Chamillionaire also fuel this killer mix.

FULL TILT REMIX – VOLUME 5

Song.....	Artist	BPM
PULLIN' ME BACK	CHINGY	80
THAT GIRL	FRANKIE J.	85
I WRITE SINS NOT TRAGEDIES	PANIC AT THE DISCO	85-170-85
LONDON BRIDGE	FERGIE	91
SEXY LOVE	NE YO	94
(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL	96
U & DAT	E-40 (Feat. T-PAIN)	100
STARS ARE BLIND	PARIS HILTON	102
SEXYBACK (PART 1).....	JUSTIN TIMBERLAKE.....	117
A PUBLIC AFFAIR.....	JESSICA SIMPSON.....	124
SEXYBACK (PART 2).....	JUSTIN TIMBERLAKE.....	128
GET UP	CIARA (Feat. CHAMILLIONAIRE).....	129
IT TAKES TWO (TRANSITION BREAK TRK)	ROB BASE.....	98-112
SEXYBACK (LOOP TRACK)	JUSTIN TIMBERLAKE.....	117
A PUBLIC AFFAIR (LOOP TRACK)	JESSICA SIMPSON.....	124
CROWDED.....	JEANNIE ORTEGA (Feat. PAPOOSE).....	94

X-MIX URBAN 94

SEXY BACK.....	JUSTIN TIMBERLAKE.....	117
THAT GIRL.....	FRANKIE J. (feat CHAMILLIONAIRE)	85
LONDON BRIDGE	FERGIE	91
ENTOURAGE.....	OMARION.....	106
I KNOW YOU SEE	YOUNG JUC	84
COME TO ME	P. DIDDY / NICOLE SCHERZINGER.....	97
FEEL SO GOOD.....	REMY MA / NE-YO	80
JAMAICAN GIRL	OBIE TRICE	89
COME THRU (MOVE).....	DMX / BUSTA RHYMES	99
PULLING ME BACK	CHINGY	80

X-MIX DANCE 87

BUTTONS	PUSSYCAT DOLLS.....	126
LET ME TAKE YOU AWAY	JENN CUNETA	128
RIGHT HERE WAITING.....	PORCHA (Feat. GALLIA)	142
SEXYBACK.....	JUSTIN TIMBERLAKE.....	126
IT'S MY TURN	MON A Q	130
MIRACLE.....	CASCADA	139
WHAT A FEELING	PETER LUTS & DOMINICO.....	130
HANGING ON	CHEYENNE KIMBALL	135
MOVE IN MY DIRECTION.....	BANANARAMA.....	126
ABOUT US.....	BROOKE HOGAN	129
U BRING ME UP.....	FILTER FACTORY.....	129

CULTURE SHOCK - 80s Vs. Y2K Volume 1

ENJOY THE SILENCE.....	DEPECHE MODE
WHEN THE WORLD IS RUNNING DOWN.....	THE POLICE
RELAX.....	FRANKIE GOES TO HOLLYWOOD
THE GREAT COMMANDMENT.....	CAMOUFLAGE
NEW SENSATION	INXS
SITUATION	YAZ
SEND ME AN ANGEL.....	REAL LIFE
BLUE MONDAY	NEW ORDER
GIRLS ON FILM.....	DURAN DURAN
HIT THAT PERFECT BEAT	BRONSKI BEAT



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"London Bridge" from Fergie gets a strong drum re-working at 91 BPM. Killer intro beats and a strong drum track propel this one. Omarion gets the award for presenting a song over 100 BPM, with "Entourage" (106 BPM). Tons of old school samples are thrown in for fun, while great male R&B vocals glue it all together. Young Joc follows with "I Know You See It" (84 BPM) with Lil' Jon "yeahs" thrown in for fun. Partly sung and partly rapped, it is a nice change of pace. "Come to Me" from P. Diddy (featuring Nicole Scherzinger) gets that dance groove on at 97 BPM with a good remix of this song. "Feel So Good" from Remy Ma (featuring Ne-Yo) comes in with a very slow 80 BPM and R&B vibe. This is more of a ballad and will be hard to include in any uptempo sets. An exceptional dancehall vibe at a brisk 89 BPM comes from Obie Trice on "Jamaican Girl." Nice female vocals over the chorus push the mix. "Come Thru (Move)" is the latest from DMX (featuring Busta Rhymes) at 99 BPM. Here a somewhat harsh bass line drives the mix. Closing out the set is "Pulling Me Back" from Chingy (80 BPM) with another fluid R&B vibe and vocal.

CULTURE SHOCK'S latest, 80s Vs Y2k Vol 1, gets an honorable mention for a killer song list and for its creativity. The set uses modern dance beats with classic '80s floor-packers, so you can seamlessly mix these classics into any current house or dance hit. See the track list in the sidebar and check out the soundbites on our Web site.

X-MIX DANCE 87 gets the high-BPM party started with Pussycat Dolls' huge radio

hit "Buttons" at a sweaty 126 BPM—and a superstrong remix of this radio smash. This whole set contains all speedy house mixes that will rock your late-night crowd. Jenn Cuneta gets the retro vibe going with "Let Me Take You Away" (128 BPM), featuring the "We Are Family" bass line and chorus running through the song. This is not a "We Are Family" remake, but is still a strong dancefloor-packer.

The next song gets the award for fastest BPM with "Right Here Waiting" at a hallucinogenic 142 BPM from Porcha (featuring Gallia). Yes, this is actually a house remake of the Richard Marx ballad. Here Justin Timberlake receives the house remix treatment on "Sexyback" (126 BPM). It starts off with muted drums, then drives into a drum track that pushes the mix over the top! This is the best remix on the set.

Mon A Q is up next with "It's My Turn" at a clubby 130 BPM. Great chick vocals on a great late-night pumper. Cascada gets a booty remix of "Miracle" at a pumped-up, electro/techno 39 BPM. Peter Luts and Dominico keep that Euro house vibe going with "What a Feeling" (130 BPM). This is not a remake of the Flashdance song. Cheyenne Kimball follows with a smoking house remix of "Hanging On" (135 BPM). And London's favorite '80s girl vocal group, Bananarama, returns with "Move in My Direction" at a brisk 126 BPM. Superhottie Brooke Hogan's "About Us" gets a major house remix at 129 BPM. Decent vocals and a strong drum and bass mix push this usable remix. Closing out this powerful issue is Filter

Factory on "U Bring Me Up" at 129 BPM. A retro-sounding remake, it uses the Commadores "Lady" instrumentation and vocal samples. ■

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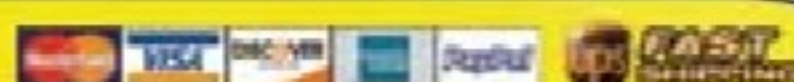
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THANKS FOR THE MEMORIES

World War II Reunions

By Jay Maxwell

Playing great events for veterans is a way to say thank you for lives of service

Our Sunday church service during the week of the July 4th celebration this year was a very uplifting combination of patriotism and spiritual worship. Though we gave thanks to God for allowing us to live and worship in freedom, we also gave honor to the men and women who had served or were currently serving in the Armed Forces.

Mission Accomplished

With patriotic music playing, the service began with the minister of music asking service members to stand when their branch of service's flag was presented. A former service member from the army entered the sanctuary carrying the army flag and all who had served in the army stood. Then, without any directive, the entire congregation stood to pay tribute and offer a round of applause to these men and women. The navy, marine corp, and air force followed with the same respect from the audience.

Then came one of the most touching expressions of patriotism I had ever witnessed. I will never forget the minister of music announcing that the two men, each carrying the American flag, were both World War II veterans. The men entered, crisscrossed in front of the pulpit, and began to take the three steps up onto the stage to place their flags in the flag stand. The unforgettable moment for me was when I noticed how much effort one of the men had to exert in taking those steps up to the stage. As he struggled, the pastor approached him to help. Though the veteran didn't speak, his body language seemed to cry out, "I don't need any help. I will carry my country's flag up these steps and will accomplish my mission." To me, there was immense symbolism in this act. He had indeed carried his country's flag—the symbol of our nation—into war over sixty years ago. He accomplished his mission then for his country, and would certainly be able to accomplish this mission today. It was a privilege for me that day to be in the presence of these great American heroes. These men, like my own father, served their country in one of the most challenging periods of our nation's history.

As Time Goes By: Music of the "Greatest Generation"

SONG TITLE.....	ARTIST	CATEGORY
1. AC-CENT-TCHU-ATE THE POSITIVE.....	JOHNNY MERCER.....	SENTIMENTAL
2. ALL OF ME.....	JIMMY DORSEY	SLOW
3. AMERICAN PATROL.....	GLENN MILLER	DANCE
4. APRIL IN PARIS.....	COUNT BASIE	DANCE
5. AS TIMES GO BY	DOOLEY WILSON	SLOW
6. AULD LANG SYNE.....	GUY LOMBARDO.....	SENTIMENTAL
7. BABY, ITS COLD OUTSIDE	WHITING-MERCER.....	SENTIMENTAL
8. BALI HA'I.....	PERRY COMO	SENTIMENTAL
9. BEAT ME DADDY (EIGHT TO THE BAR)	WILL BRADLEY.....	DANCE
10. BECAUSE OF YOU.....	TONY BENNETT.....	SLOW
11. BEGIN THE BEGUINE.....	ARTIE SHAW	DANCE
12. BLUE MOON.....	MEL TORME	SLOW
13. BOOGIE WOOGIE BUGLE BOY	ANDREWS SISTERS.....	DANCE
14. CALDONIA.....	LOUIS JORDAN	DANCE
15. CHATANOOGA CHOO CHOO.....	GLENN MILLER.....	DANCE
16. CHOO CHOO CH'BOOGIE	LOUIS JORDAN	DANCE
17. COME ON-A MY HOUSE.....	ROSEMARY CLOONEY	SENTIMENTAL
18. COME RAIN OR COME SHINE	MARGARET WHITING.....	SLOW
19. DOLORES.....	BING CROSBY	SENTIMENTAL
20. DON'T FENCE ME IN.....	BING CROSBY	SENTIMENTAL
21. DON'T SIT UNDER THE APPLE TREE	ANDREWS SISTERS.....	DANCE
22. ELMER'S TUNE.....	GLENN MILLER.....	SLOW
23. EMBRACEABLE YOU.....	SARAH VAUGHAN	SLOW
24. FAR AWAY PLACES.....	MARGARET WHITING.....	SENTIMENTAL
25. FOR ME AND MY GAL	JUDY GARLAND/GENE KELLY	SENTIMENTAL
26. G.I. JIVE	LOUIS JORDAN	SENTIMENTAL
27. GOD BLESS AMERICA.....	KATE SMITH	SENTIMENTAL
28. GOD BLESS THIS CHILD.....	BILLIE HOLIDAY	SLOW
29. HAPPY TRAILS.....	ROY ROGERS	SLOW
30. HARBOR LIGHTS.....	SAMMY KAYE	SLOW
31. I GOT IT BAD AND THAT AIN'T GOOD	DUKE ELLINGTON	SLOW
32. I GOT THE SUN IN THE MORNING.....	LES BROWN.....	DANCE
33. I LOVE YOU	BING CROSBY	SLOW
34. I LOVE YOU FOR SENTIMENTAL REASONS	NAT KING COLE	SLOW
35. I'LL BE SEEING YOU.....	BING CROSBY	SENTIMENTAL
36. I'LL BE WITH YOU IN APPLE BLOSSOM TIME.....	ANDREWS SISTERS.....	SLOW
37. I'LL BUY THAT DREAM	HELEN FORREST	SENTIMENTAL
38. I'LL GET BY.....	HARRY JAMES	DANCE
39. IN THE COOL, COOL, COOL OF THE EVENING	BING CROSBY/JANE WYMAN	SENTIMENTAL
40. IN THE MOOD	GLENN MILLER.....	DANCE
41. IT COULD HAPPEN TO YOU	JO STAFFORD	SENTIMENTAL
42. IT HAD TO BE YOU.....	DICK HAYMES.....	SLOW

Military Gig Intelligence

When just one or two World War II veterans are in a room, their patriotism can be felt by others. Gather an entire room full of these soldiers, sailors, marines, and airmen into a room and it is impossible not to feel honored to be in their presence.

This is how my DJs and I feel when we are invited to perform at a World War II reunion. Over the years we have had many opportunities perform at different World War II gatherings. Though some are informal, most are formal. At

a recent informal reunion, we played for about three hours after a golf tournament. The mood was laid back, the dress code was casual, and the guests amazed us with how much they danced that evening. A few weeks from now, we have a more formal reunion that will be a three-day, two-night affair with music both nights. The opening of each night is with the Presentation of Colors while we play the national anthem. The first night is more casual, but the second night is a gala event. For a formal event like this, expect several speeches and presentations

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during the evening, as speakers pay tribute to fellow veterans. For any military reunion we are usually asked to play the anthem of the branch of service—"Anchors Aweigh" (navy), "U.S. Field Artillery" (army), "Marine's Hymn" (marines), or "Wild Blue Yonder" (air force)—as members of that branch stand for recognition for their service to their country.

Sentimental Journeys & Swinging from Stars

During dinner, we typically will play several of the songs from this month's list categorized as "sentimental" and also mix in some jazz. After dinner and all the speeches are finished, prepare for an unforgettable night of dancing. Playing from the list of songs listed either as dance (the faster songs) or slow would be a great way to start the evening. This list is created solely from songs from the war years and the first few years after they returned home. The music however, should be a good mix not just from this time period, but from the '50s and '60s as well. It may be that you live in an area where music such as Latin, country, or other regional styles are popular with all generations and would be expected to be played as well.

Some other suggestions would be to have on hand the greatest hits of Frank Sinatra, Tony Bennett, Glenn Miller, Benny Goodman, Bing Crosby, and Tommy Dorsey. Compilations

It was a privilege for me that day to be in the presence of these great American heroes.

from the time period will also have artists like Mel Tormé, Lena Horne, Rosemary Clooney, the Andrews Sisters, Les Brown, Nat King Cole, and Doris Day. Appropriate music from the 50s and '60s would include songs from Elvis, the Beach Boys, the Drifters, the Platters, and any other Motown artist. And we often mix in some of today's artists performing the classics from the period, such as Rod Stewart, Norah Jones, Michael Buble, and Harry Connick Jr.

...The Flag Was Still There

On the night of July 4 my family and I celebrated with several thousand other families by watching a marvelous fireworks display propelled skyward from the decks of the World War II aircraft carrier USS *Yorktown*, anchored in Charleston Harbor. With each flash of light and each thundering echo, I envisioned the many times that live ammunition was fired from this massive military craft in actual battle. That night, as we left the event, we felt a feeling of genuine American pride.

This feeling is greatly magnified when we are able to celebrate with those brave individuals from World War II (or any of the wars and conflicts since that time) who have protected our freedom. They gather to remember the times and their comrades, to fellowship, and to celebrate. Consider it a privilege and honor when you are asked to join in the celebration and to "play something we can dance to!" ■

43. IT'S BEEN A LONG, LONG TIME	BING CROSBY	SLOW
44. IT'S ONLY A PAPER MOON.....	ELLA FITZGERALD.....	SENTIMENTAL
45. I'VE GOT A GAL IN KALAMAZOO.....	GLENN MILLER.....	DANCE
46. I'VE GOT MY LOVE TO KEEP ME WARM	LES BROWN.....	DANCE
47. I'VE HEAR THAT SONG BEFORE.....	HARRY JAMES	DANCE
48. JERSEY BOUNCE	BENNY GOODMAN.....	DANCE
49. JINGLE, JANGLE, JINGLE	KAY KYSER	SENTIMENTAL
50. LA VIE EN ROSE	TONY MARTIN	SLOW
51. LITTLE BROWN JUG.....	GLENN MILLER.....	DANCE
52. MAIRZY DOATS.....	MERRY MACS	DANCE
53. MONA LISA	NAT KING COLE.....	SENTIMENTAL
54. MOONLIGHT IN VERMONT	BILLY BUTTERFIELD	SLOW
55. MOONLIGHT SERENADE	GLENN MILLER.....	SLOW
56. MY HAPPINESS	CONNIE FRANCIS	SLOW
57. NEARNESS OF YOU	GLENN MILLER.....	SLOW
58. ON A SLOW BOAT TO CHINA	KAY KYSER	SENTIMENTAL
59. ON THE ATCHISON, TOPEKA AND SANTA FE	JOHNNY MERCER.....	DANCE
60. ONE O'CLOCK JUMP	COUNT BASIE	DANCE
61. OPUS ONE	TOMMY DORSEY.....	DANCE
62. PAPER DOLL	MILLS BROTHERS	SLOW
63. PEG O' MY HEART	BUDDY CLARK	SLOW
64. PENNSYLVANIA 6-5000.....	GLENN MILLER.....	DANCE
65. PERFIDIA.....	XAVIER CUGAT	DANCE
66. PERSONALITY	JOHNNY MERCER.....	DANCE
67. PRAISE THE LORD, PASS THE AMMUNITION	KAY KYSER	SENTIMENTAL
68. PRISONER OF LOVE.....	PERRY COMO	SENTIMENTAL
69. RAG MOP	AMES BROTHERS.....	DANCE
70. RED ROSES FOR A BLUE LADY	VAUGHN MONROE	SENTIMENTAL
71. RUM AND COCA-COLA.....	ANDREWS SISTERS.....	SENTIMENTAL
72. SATIN DOLL	DUKE ELLINGTON	SLOW
73. SENTIMENTAL JOURNEY	LES BROWN.....	SLOW
74. SHOO-FLY PIE.....	STAN KENTON.....	DANCE
75. SING, SING, SING	BENNY GOODMAN.....	DANCE
76. SKYLINER.....	CHARLIE BARNET	DANCE
77. SOME ENCHANTED EVENING	PERRY COMO	SLOW
78. STARDUST.....	BENNY GOODMAN.....	DANCE
79. STOMPIN AT SAVOY	BENNY GOODMAN.....	DANCE
80. STORMY WEATHER	LENA HORNE	SENTIMENTAL
81. STRING OF PEARLS	GLENN MILLER.....	DANCE
82. SWINGING ON A STAR	BING CROSBY	DANCE
83. TAKE THE "A" TRAIN	DUKE ELLINGTON	DANCE
84. TANGERINE	JIMMY DORSEY	SLOW
85. TENNESSE WALTZ	PATTY PAGE	SLOW
86. THANKS FOR THE MEMORY.....	BOB HOPE	SLOW
87. THAT LUCKY OLD SUN.....	FRANKIE LAINE.....	SENTIMENTAL
88. THERE GOES THAT SONG AGAIN	RUSS MORGAN.....	SENTIMENTAL
89. THERE! I'VE SAID IT AGAIN.....	VAUGHN MONROE	SLOW
90. THERE'LL BE SOME CHANGES MADE	BENNY GOODMAN.....	DANCE
91. THIS IS THE ARMY, MR. JONES	HAL MCINTYRE.....	DANCE
92. TIL REVEILLE	KAY KYSER	SLOW
93. TILL THE END OF TIME	PERRY COMO	SENTIMENTAL
94. TROLLEY SONG.....	JUDY GARLAND	SENTIMENTAL
95. TUXEDO JUCTION	GLENN MILLER.....	DANCE
96. WALKING MY BABY BACK HOME	JOHNNY RAY	SENTIMENTAL
97. WHITE CLIFFS OF DOVER	KATE SMITH	SLOW
98. YOU MADE ME LOVE YOU	HARRY JAMES	SLOW
99. YOU'D BE SO NICE TO COME HOME TO	DINAH SHORE	SENTIMENTAL
100. YOU'LL NEVER KNOW	DICK HAYMES.....	SLOW

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Top 200 Goes OVER the Top!

The Mobile Beat Top 200 has been an eagerly awaited yearly feature of the magazine since its earliest years. It is known to be the gold standard around the DJ world—the #1 music reference tool used by mobile DJs at weddings and parties.

This year, as with many other things at *Mobile Beat*, we are supercharging it and taking it to an entirely new level. Through a partnership with DJ Intelligence, the recognized leader in the field of online interactive tools for DJs, we have made it easier for DJs across the globe to vote for the various charts we are compiling for the 2007 Mobile Beat Top 200. The secure system also ensures that the Top 200 will be the most reliable tabulation of DJs' most requested tunes, anywhere.

"We are thrilled to be able to offer our unique technology to *Mobile Beat* magazine, the leading industry publication, for their world famous Mobile Beat Top 200!" said Scott Kartounes, chairman/CEO of DJ Intelligence's parent company Intelligence, Inc.

DJ Intelligence, launched publicly in 2002, offers a series of interactive tools that integrate into DJ Web sites. These tools range from receiving online inquiries, booking shows online, and accepting online payments, to offering your clients complete online event planning through tools such as a music search and request system, savable planning forms, timelines, surveys, and more. Over a dozen interactive tools are available, all integrating seamlessly into any existing DJ website with ease.

"One of our most popular tools is the Guest Request system, which allows guests of your upcoming events to log on to your DJ Web site and submit their advance requests," mentioned Darren Hughes, president/COO of Intelligence, Inc. "Now DJs can feel like clients themselves and use this same tool to submit their votes for the 2007 Mobile Beat Top 200...it's very exciting!"

Using a customized version of the Guest Request system, developed by DJ Intelligence specifically for *Mobile Beat*, you can vote for your Top 200 charts, and various Top 20's, such as Entrance Songs, Last Dances, and others. You do not have to be a DJ Intelligence subscriber to cast your votes. In the both the print edition to be published early in 2007 and the online edition, you will also be able to see how your votes compare with the millions of requests made by the clients of the thousands of DJ services using DJ Intelligence worldwide.

Don't wait! Log on to MobileBeat.Com today and click the Top 200 link for instant access! ■



top 200

Mobile Beat Top 200 Goes OVER The Top!

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- [Overall Top 200](#)
- [Top 10 New Grooves \(Songs Released in 2006\)](#)
- [Top 20 Country Tunes](#)
- [Top 20 Current Club Tracks](#)
- [Top 20 Club Dance/Slow Dance \(Plus Songs\) of 2006](#)

103	Jackson 5	Abc
104	Deee-Lite	Groove Is In The Heart
105	Dion	Runaround Sue
106	Sade	By Your Side
107	Aerosmith	Walk This Way
108	Womack, Lee Ann	I Hope You Dance
109	Los Del Rio	Macarena
110	Strait, George	I Cross My Heart
111	Nelly, P.Diddy & Murphy Lee	Shake Ya Tailfeather
112	Prince	1999
113	Bega, Lou	Mambo No. 5 (A Little Bit Of...)
114	Beatles	I Saw Her Standing There
115	Right Said Fred	I'm Too Sexy
116	Kelis	Milkshake
117	Cherry Poppin' Daddies	Zoot Suit Riot
118	McGraw, Tim	My Best Friend
119	Queen	Another One Bites The Dust
120	Pussycat Dolls	Don't Cha
121	Beastie Boys	Brass Monkey
122	Gabriel, Peter	In Your Eyes

Overall Top 200 - Sunday, December 31, 2006

Song Search

Sort By ☒ Artist ☐ Song

All Artists [# A B C D E F G H I J K L M N O P Q R S T U V W X Y Z](#)

All Songs [# A B C D E F G H I J K L M N O P Q R S T U V W X Y Z](#)

No Filters Applied

Search Results

Artist	Song	
DJ Casper	Cha Cha Slide	<input data-bbox="1843 2242 1951 2271" type="button" value="REQUEST IT!"/>
Mr. C the Slide Man	Cha-Cha Slide	<input data-bbox="1843 2285 1951 2315" type="button" value="REQUEST IT!"/>
2 Matches		

Guest Request List

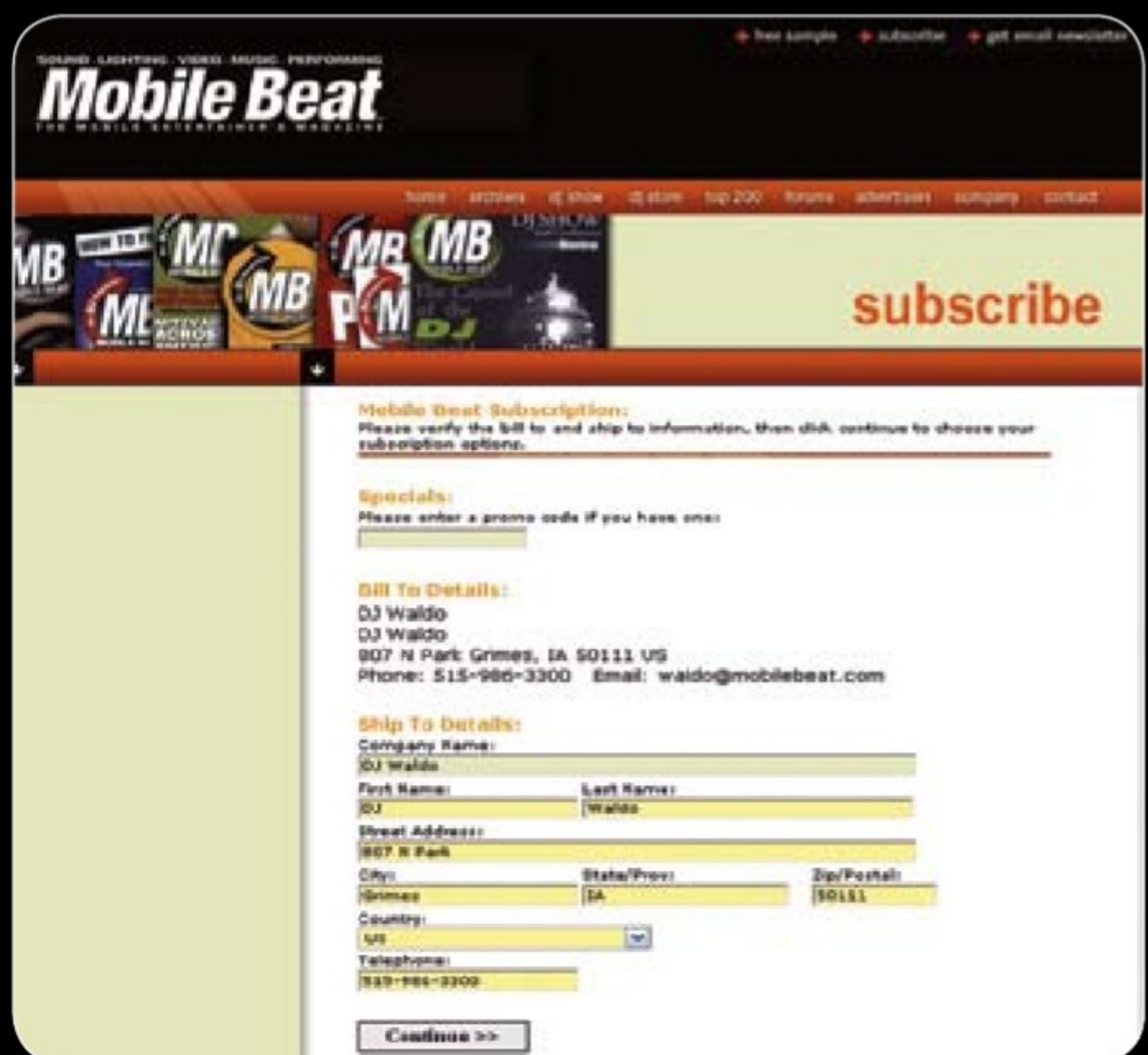
Artist	Song	
Abba	Dancing Queen	<input data-bbox="1843 2460 1951 2489" type="button" value="REMOVE IT!"/>
Honeydrippers	Sea Of Love	<input data-bbox="1843 2504 1951 2533" type="button" value="REMOVE IT!"/>
Seeger, Bob & The Silver Bullet Band	Old Time Rock & Roll	<input data-bbox="1843 2548 1951 2577" type="button" value="REMOVE IT!"/>
Sorta Crackers Band	Chicken Dance	<input data-bbox="1843 2591 1951 2620" type="button" value="REMOVE IT!"/>
Springsteen, Bruce	Born In The U.S.A.	<input data-bbox="1843 2635 1951 2664" type="button" value="REMOVE IT!"/>
Village People	Y.M.C.A.	<input data-bbox="1843 2679 1951 2708" type="button" value="REMOVE IT!"/>

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Chubby Checker to Headline MBLV07

He's sold over 250 million records worldwide, which places him at #56 in all-time record sales. He's the only recording artist to have the same single record go to #1 in two separate years (1960 and 1962) and to have five albums in the Top 12 all at once. Very few mobile DJs have a week go by without playing his music. He's "The King of the Twist"...He's Chubby Checker, and he's coming to the 2007 Mobile Beat Las Vegas Show at the Southcoast Hotel February 20-22, 2007.

Chubby will be doing an exclusive performance for show attendees on Tuesday night, February 20. On Wednesday February 21, Chubby will be available for autographs. It's just one more reason to attend this exciting event, so act now to get a discounted preshow registration rate. Go to www.djshow.info to register, or call 515-986-3300 x0.

Seminar in the Center of It All

The dates have been set for the Midwest Mobile Entertainer's Seminar 2007, hosted by the Wichita Area American Disc Jockey Association. Make plans now to attend, and mark your calendars for January 21-22, 2007. After last year's inaugural event, with "The Game Master" Scott Faver spinning his way through the house, 2007 is shaping up to be "bigger and better!" The seminar will return to the Marriott Hotel & Convention Center in Wichita, Kansas, very near to the exact center of the U. S. A. Seminar organizers are currently working to secure expert presenters from both the DJ profession and the business world in general. Stay informed and look for preregistration to open soon at www.wa2dja.org/mmes07.htm.

Kool & The Gang Honored By Record Sellers

Legendary recording artists Kool & The Gang, best known among mobile DJs for their timeless hit, "Celebration," were honored by the National Association of Recording Merchandisers with the NARM's Chairman's Award for Sustained Creative Achievement. The group has performed continuously for the past 30 years and sold over 70 million albums worldwide. In September 2006, Kool & The Gang were set to release their first studio album in 10 years, titled *Still Kool*.

Kool & The Gang became a member of an exclusive and exceptionally talented club of artists who have received the NARM Chairman's Award. Past recipients include Frank Sinatra, Judy Garland, Stevie Wonder, The Bee Gees, Smokey Robinson, Michael Jackson, Barbra Streisand, Leonard Bernstein, Nat King Cole, Rod Stewart, Garth Brooks, Lena Horne, Billy Joel, Fleetwood Mac, Dionne Warwick, Kenny Rogers, Liza Minnelli, Carlos Santana, and Quincy Jones.

Established in 1958, the National Association of Recording Merchandisers (NARM) is a not-for-profit trade association that serves the music retailing community in the areas of networking, advocacy, information, education, and promotion. The association's membership includes music and other entertainment retailers, wholesalers, distributors, record labels, multimedia suppliers, and suppliers of related products and services, as well as individual professionals and educators in the music business field. NARM's retail members operate 7,000 storefronts that account for almost 85 percent of the music sold in the \$12 billion U.S. music market.

American Music & Sound Bags UDG

American Music & Sound has added UDG, Ultimate DJ Gear, to the AM&S family of brands. World-renowned for producing the most innovative and stylish DJ bags with superb quality and durability, UDG provides the ideal bags for performance gear, vinyl, CDs, and other DJ equipment.

"UDG is the perfect addition to our DJ brands—the synergies are awesome," states Lynn Martin, president of American Music & Sound. "UDG has an impressive ability to provide new products that match the needs of today's performing DJ," offers Martin, "We are looking forward to launching new cutting-edge UDG products in the months ahead."

Designed for real work, UDG bags provide superb quality, innovation, comfort, style, and durability. UDG offers a full range of bags and accessories, including LP, CD, Courier, Hybrids, Trolley sets, and everything in between. UDG's premier brand coupled with new products created specially for DJ/producers and electronic musicians position UDG as the market's leading DJ bag and accessory company.

For more information about UDG, visit www.ultimate-dj-gear.com, or go to www.americanmusicandsound.com for more on AM&S. ■



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Get with the Program

Perspectives on Reception Scheduling

By Mike Ryan
a.k.a. Dr. Frankenstand

The who, what, why, and when of reception timing...guaranteed to surprise you.

I recently had an incident with a venue's staff over whose reception schedule took priority, theirs or mine. The "captain" said he had a signed contract, I told him I did, too. I asked him who made their schedule, he answered the banquet manager! And where was the banquet manager? The captain responded: "Oh, the banquet manager never goes to the weddings."

I wondered: Who really has the ultimate responsibility for making a wedding reception schedule? It was off to a bookstore to do some research. I found lots of books on weddings, including ones with funny titles like: *Chicken Soup for the Bride's Soul*, *The Anti-Bride Wedding Planner* and of course *Wedding Planning for Dummies*, but not one of them had any substantive information about reception scheduling.

Survey Says...

After interviewing dozens of mobile DJs, wedding planners, caterers, and venue managers, it became obvious to me that all of us are not on the same page! In general, DJs were in agreement on scheduling, while the rest of the wedding professionals had a variety of views. For instance:

1. **Responsible Parties.** Who should be responsible for setting the schedule? DJs were evenly split between the wedding planner (if there is one) and the DJ. Not surprisingly, non-DJ vendors overwhelmingly choose the wedding planner. The banquet manager rated a distant third.

2. **Spaced Out.** On the question of whether to space out the activities during the reception, a majority of DJs preferred to space the activities throughout the event. Reasons given include: "It provides entertainment throughout the evening; it gives the guests something to look forward to; it offers emotional peaks and valleys; each activity has entertainment value and keeps guests longer." On the other hand, and this is a major disagreement, most vendors preferred



Illustration by Kevin Sprague

In general, DJs were in agreement on scheduling, while the rest of the wedding professionals had a variety of views.

doing activities one right after another. Reasons given: "It is most efficient; spacing activities out seems to drag on...guests get bored." And several said, "Get on with the dancing!"

3. **First Things First.** When to do the First Dance? Nearly everyone was in agreement: right after the Grand Entrance. Reasons given: "Start things off with a bang; you have everyone's complete attention; it's the WOW factor!"

4. **Parental Guidance.** When asked what the best time was to do the Parent's Dance, most DJs said right after the First Dance. Other wedding vendors were split between after the first dance and after dinner.

5. **Don't Burn the Toast.** No matter how you slice it, everyone was in agreement: limit the Toast. Answers given: "Alcohol and microphones don't mix; avoid inappropriate or rambling toasts; with an open mic, things can and very often do get ugly; don't give guests an opportunity to ruin the reception; once guests start drinking, it's hard to regain control."

6. **Toasty Timing.** When's the best time to do the Toast? DJs were evenly split between doing it before or after the meal. Answers given: "Before dinner to avoid wait staff bussing tables; after dinner to let the guests settle down; when the meal has started, guests can eat during the



Toasts." Vendors' answers were spread all over without any general agreement: "During the Grand Entrance; during dinner; after First Dance; after the salads are served; just before or after the Cake is cut."

7. Toss Up. Almost everyone sided with tradition, doing the Garter Removal and Toss before the Bouquet Toss. However, several vendors said they do the Garter first with the Bouquet Toss at the end of the event as the couple leave. Even Martha Stewart agrees: "The Bouquet Toss should take place thirty minutes before the end of the reception" (from *Martha Stewart's Keepsake Wedding Planner*).

8. Cut to the Chase. When to cut the cake? Keeping in mind there is a general consensus that many guests tend to leave right after the Cake Cutting, most DJs said to do it as late as possible. Vendors were more focused on exact timing, cutting the cake from 45 minutes to an hour and a half after the meal.

9. Post-Cake Escape. What about guests leaving after the cake is cut? All DJs said "yes," this happens, with percentages ranging from 10 to 40 percent. Three vendors said they never experience this, while the rest acknowledged the problem, with percentages ranging from 25 to 50 percent of guests leaving! A good summary comment: "The people who leave after the cake are the guests that attended out of obligation, not necessarily desire, and the cake is usually the last traditional formality."

10. Dancing for Money. The Money Dance, or the Honeymoon Dance, as it is sometimes called, is probably the most controversial reception activity of all. What percentage of

clients ask for it, and when is the best time to do it? The percentages ran the spectrum from 5 to 90 percent! And everyone agreed that it's cultural thing, especially common in the Latin and Asian populations. The answers as to when to include the dance were just as varied: "Before the cake; after the cake; after the Bouquet and Garter; after the Parent's Dance." Anthony Milkey, certified wedding event planner at the Famous La Costa Golf Course and Resort in Southern California, related an interesting take on the Money Dance: "from the four corners of the dance floor guests threw bundles of brand new \$100 dollar bills, showering [them] down on the bride and groom as they danced!" Talk about confetti!

11. Marital Calculations. Regarding the Anniversary Dance, which I call the Longest Married Couple Elimination Dance, most of the vendors had no comment, while DJs familiar with activity offered some neat tips: "We do the dance after the cake as a way to get people back on to the dance floor; we give the longest married couple a cool gift and I don't eliminate; I have them join the others on the dance floor for continued dancing." And as to the best time to schedule the Anniversary Dance? Answers varied: "After the toasts; before the cake; after the cake; and after the bouquet."

12. For Your Viewing Pleasure. Video presentations are popular; everyone said they run them during the meal.

Trading Spaces

In the final analysis, it appears the biggest difference between the DJ and other wedding vendors is whether to do all of the activities

one right after another, with DJs preferring to space them out while other vendors prefer them in close sequence. As to who has the ultimate responsibility for making the schedule, there is general agreement that if there is a wedding planner, that person should take the lead; otherwise it should be the responsibility of the DJ. Everyone prefers to limit the toasts. With the Bouquet and Garter, it is worth repeating that several non-DJ vendors prefer delaying the Bouquet Toss until the very end of the reception as a signal the party is over. Not surprisingly, almost everyone was in agreement that some guests tend to leave after the cake is cut. Opinions on the Honeymoon Dance ran the full spectrum from some vendors never doing it, to others almost always including it.

The last question I asked was for any additional advice on scheduling. Answers included: "Really listen to your couple—they will make your job easier; after consulting with the bride and groom, check with other wedding vendors to make sure everyone is on the same page; always provide copies of the schedule for the other vendors involved; don't overprogram the event; everyone should have a list of contact numbers and names; I really appreciate it when a good DJ and photographer run the show." And my favorite piece of advice: "Just because it's a tradition doesn't mean it always works."

One final thought, as one who has helped numerous brides and grooms plan their reception schedule. I agree with James Baker, former U. S. secretary of state, who said, "Never let the other guy set the agenda." ■

Teach the World to Dance

By Mike Ficher

At ground level, mobile entertainment is still about dancing—and dance instruction is the original secret weapon in the Crowdpleaser's arsenal.

Although a national dance craze has not captured broad public consciousness in several years (Remember the Macarena? And...no Ketchup on the dance floor!), dance is still, arguably, the most critical element in judging the success of a mobile entertainer's performance. With evolving expectations that an entertainer is more than just a jukebox jockey, teaching dance can still be an inviting element in a mobile's arsenal to stimulate audience participation, encourage guest interaction, and create a memorable experience.

However, as with any interaction, judicious timing, suitable preparation and an adherence to a few key fundamentals can increase the probability of a Macarena-like mania erupting on your dance floor, rather than a Ketchup-flavored yawn.

Know Your Stuff

The novelty of an entertainer sharing dance instruction as a new skill with audiences wore off years ago. Now, the expectation is competence leaning toward excellence, rather than receptiveness just south of complacency, for the teaching segment. In other words, know your dance well.

Whether you share a tried-and-true classic (don't immediately dismiss older dances—entertainment value is the main thing!), whether the dance is complex or simple (lean toward the latter), know your dance so well that you do not even think about the dance, but focus on an entertaining conversation with the guests.

A-B-C, Easy as 1-2-3

Dance instruction segments in DJ-based events are not the place to exhibit your exceptional dance prowess by sharing a complicated dance.

Remember "Mambo #5?" The most popular of dances choreographed specifically to the song—the universal popularity of the Lou Bega number begat countless versions—was an 80-

Use dance instruction to entice reluctant dancers to the hardwood, to turn over the floor to another genre of music, or to lift a marginal event into the "special" category.

count dance with a tag. While many requests arose to teach a dance to the song, I never even broached sharing this monstrous movement with an event audience. The complexity was a sure-fire recipe for disaster.

Thus, even if the song or dance is popular, if intricacy is part of the dialogue, defer to a movement that is simple, straightforward and easy to teach and learn. Since segments should be brief—no more than five to ten minutes of instruction before hitting the music—stick with movements of less than 32 counts, with only a few types of moves and devoid of full turns and a fast tempo.

Jargon Jango

Also, skip the buzzwords and the technical jargon when sharing a dance at an event. If you have a roomful of budding Freds and Gingers, by all means, sprinkle your vocal interplay with standard expressions of the idiom. More than likely though, the dance floor will be filled with Freds and Wilmas, so keep the language simple and understandable.

The Light Touch

While you may be enamored with your own dancing and MCing prowess, your audience is present to dance and be the center of attention, not to listen to you dominate the floor with instruction or other antics. Use a light touch and keep the segments succinct.

In a dance class, with a captive, engaged audience, time is an ally to communicate the nuances of a particular movement. In a DJ-based presentation, brevity is your new best friend. Refrain from prolonged periods of dance instruction or extended demonstrations. Five to ten minutes for a segment, then transition to an A-list song that may be used by excited instruction participants to perform the dance just

taught yet attract those who previously chose not to participate onto the floor.

The Right Time

The floor is full, the place is hotter than a summer breeze in the Valley of the Sun, the grooves are spilling onto the streets...DON'T stop the flow to teach a dance. Use a dance instruction segment to entice reluctant dancers to the hardwood, to turn over the floor to another genre of music, or to lift a marginal event into the "special" category.

Timing is critical to exacting the most mileage out of a dance instruction segment. Remember that you will likely need a few moments to encourage guests to join you on the floor, and to organize the dancers as desired. Experience and event awareness are your guides to know when to introduce the teaching segment.

Get a Partner

If you are hired specifically for, or anticipate adding a dance instruction element to your event, secure the services of a partner. A qualified dancer with exceptional people skills will facilitate greater choices in dance selection.

Partner dances become much more accessible with an experienced partner rather than a member of the audience. Line dances, particularly four-wall line dances, are best executed with a partner to serve as the back wall guide for the dancers instead of you, having to run around the room to lead the segment.

A skilled, personable partner may be the best event investment you can make.

The Wrap

Remember and ably execute the fundamentals—knowledge, simplicity, basic language, brevity, timing, and a partner—to render dance instruction a viable and memorable addition to your shows. ■

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Gig Drinking

To Imbibe or Not to Imbibe?

By Larry Williams

For DJs at events, there's more to social drinking than meets the eye

One of the most important aspects of being a professional DJ is the manner in which one approaches customer service. Customer service is the assistance we provide to our customers through the resources we have to offer—our entertainment and event coordination skills. Honesty and integrity are key components to the successful delivery of these resources.

By its nature and design, the intoxicating effect of alcohol provides one who consumes it with a euphoric experience differing from one's normal sensations. Intoxication, or even the slight appearance of it, can have serious repercussions upon any type of business. In essence, customer service (in any profession) and alcohol (in any amount) do not mix well.

A Time and Place for Everything

The consumption of alcoholic beverages has been a time-honored tradition within the social mainstream. For many, it is common place to have a drink either at home, at dinner, or even while out and about in the community. It is a multibillion dollar industry that has been popularly accepted. Along with this acceptance, the problems of consumption, such as drunk driving, have resulted in extensive, ongoing industry public relations campaigns on how to "drink responsibly." These campaigns are often driven and funded by the beverage manufacturers themselves.

Beyond the control and responsibility exhibited by the beverage manufacturers, the federal government, law enforcement, and community organizations, it bears mentioning that professional commerce has also embraced the responsibility to promote social order by not permitting drinking in the workplace. In simplistic terms, there is no business or industry that openly supports the consumption of alcoholic beverages by its employees while "on the job."

The audience "point of view" is of utmost importance to the successful progress of the DJ profession. Thankfully, most DJs are cognizant of this, and thus avoid on-the-job drinking while performing their services. The few who choose to consume alcoholic beverages may not



Is it worth alienating those who might disapprove, simply because the party host said it was okay?

necessarily be doing themselves any physical harm. I think the assumption can be made that these performers, while exercising their right to drink, are not typically drinking to excess and thus making true spectacles of themselves. However, it is possible that their choices may leave a more subtle—and damaging—type of lasting impression with some members of their audiences.

Are You a Guest...or Are You Working?

This is great place to start as we question the appropriateness of gig drinking. Those who are invited as guests are naturally encouraged to partake in all elements of the event at hand. Service personnel however, are expected to perform a function or duty for the event. In professional commerce, businessmen and women are generally held to a "standard of conduct"—ethical behavior and acceptable manner of appearance. In short, they are generally expected to conduct themselves appropriately while serving in their professional capacity. Audience members are expected to

make themselves at home in the environment and have a good time!

Assuming most can agree with our stated role as service provider—at what point would the consumption of alcoholic beverages by a DJ be permissible at an event? Most would answer, "At no point!" However, some might defend this right, given the permission of the paying client. If this is the case, then at what point do we disregard the perception of audience members who may not accept or understand this sort of inclusion? People, by nature, generally hold true to the fundamental values of what they believe. It is doubtful that all audience members would be accepting of this behavior even if client permission were given. If that seems to be a reasonable assumption, is it worth alienating those who might disapprove, simply because the party host said it was okay? Keep in mind, these could be the very people that may someday hire you or talk well about your services in the future.

An Expert Perspective

Randy Bartlett, who has mentored thousands on the principles of performance etiquette at weddings with his seminars and DVDs, "The 1% Solution," sums it up this way: "The best way to make more money is to generate direct referrals. Drinking on the job will never get you a referral, but it may cost you some! So whether you have one sip or several drinks, you have now established to everyone that you drink on the job. With so much riding on your reputation and needed referrals, why would you jeopardize that for a beer?!"

No reputable industry supports the consumption of alcoholic beverages by its work-force, especially while serving in a working capacity. This brings us back to the fundamental principles of honesty and integrity in the delivery of customer service. As members of a developing profession, we have a responsibility to uphold the standards of conduct that are universal throughout professional commerce.

In recent years, our perception in the forum of public opinion has slowly become more favorable. Is it worth the gamble to impede this progress? It would be a shame if the actions of a few hampered the progress of the many because of a selfish defiance to make a point. Our main purpose as DJs is to entertain. When we make responsible business decisions—like avoiding gig drinking—we will succeed at all levels in getting the job done! ■

Larry Williams is the author of Mind Your Own Business (ProDJ Publishing). Since 1990, he has owned, The Reno Tahoe DJ Company, and has served four years as president of the Nevada Disc Jockey Association.



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Should your vehicle be marked? From the standpoint of absolute security, this seems like a very bad idea...But there is another side. A well-marked vehicle is a valuable advertising asset.

How to Protect Your Business, Your Clients, and Yourself

Part Four: Vehicular Issues—some thoughts on securing your DJ ride

By Stu Chisholm

So far in this series, we've covered many of the ways a DJ can protect his/her gear, business, and body from the perils we all face. Part Three was supposed to be the final installment, but along the way a few things were cut to keep the articles "tight." Interestingly, they related mostly to vehicle security. When I discussed them with some colleagues, they quickly urged me to write a fourth installment. So here it is!

In Transit: Your DJ Vehicle

The way a DJ moves gear is important and is often a topic of debate among mobile entertainers. We use everything from regular sedans with big trunks or minivans, to giant SUVs, trailers, and commercial trucks. Each has its own advantages and drawbacks, and even a touch of controversy. With security in mind, let's start with the controversy. (No Prince jokes, please!)

Whatever mode of transportation you use, the question sometimes comes up concerning promotion: should your vehicle be marked? From the standpoint of absolute security, this seems like a very bad idea, because it alerts potential thieves as to what might be inside. Because of this fear, a lot of DJs drive unmarked trailers/vehicles.

But there is another side. A well-marked vehicle is a valuable advertising asset. My own truck generates far more calls per week than the Yellow Pages, or any other print advertising I do. Now, it could be more about where it is usually parked, along side a fairly busy road, but the fact remains that a small, one-time expense—about the cost of a good-size print ad in a bridal magazine—has generated calls for me for the past nine years with no additional investment. When people see a professionally lettered truck or trailer going down the road, it lends credibility to your company. After all, other businesses that deliver anything have marked vehicles, so why not a professional DJ?

There are actually a couple of security advantages to marking as well. For one thing, if your vehicle is ever stolen, it's a lot easier to tell the cops, "It says 'Boogie Bob's DJ Service' on the side," than it is to give them another bland description to get lost among the many other stolen vehicle reports on their watch list. Second, valets and parking lot attendants tend to pay more attention to vendor vehicles, and might even have special parking for them. (Yet another reason that your credibility among fellow vendors and venue staff is important!)

No Free Ride

There's no question that there are some drawbacks. Not only does it make your vehicle more attractive to potential thieves, but if a guest decides he's got issues with you, he might decide to take it out on your ride. While

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you can't make such vandalism impossible, you can use some commonsense methods to discourage it.

At a Mobile Beat DJ Show a few years back, I noticed [well-known Chicagoland DJ] Bernie Howard's cargo van in the parking lot. I know it was his, because it was very well marked with professional lettering. He added one touch I thought was brilliant. Along the bottom of the rear cargo doors, it said something like "No equipment is stored in this vehicle." Smart man!

When at a venue, it's always important to pay attention to where you finally park your vehicle. If a busy road borders the parking lot and you can find a space there, the traffic will discourage any mischief. (It's also great advertising!) Parking under a light whenever possible is also a smart move. Another strategy is to park farther away from the entrance. It might take a little longer to walk back to your ride at the end of the night, but most guests will park close, so none will have any reason to go near it. If there's a valet or security guard on duty, you can point it out to them and slip 'em a buck or two to keep an eye on things.

Before you park, though, you're going to be unloading your gear, and this is the #1 time when things get stolen. The best strategy is to never leave your vehicle unattended when doing this. I have a helper with me at every gig. When we unload, we do it "round robin" style,

with one taking in the first load and then the other bringing out the next as the first person is coming back to the truck. If you work alone, it might seem like a pain, but the best policy is to lock your doors every time you'll be losing sight of your ride!

Where It's At

Between jobs, attention should be paid to not only where the vehicle is parked, but how. If you have a vehicle that fits into a garage, you're lucky. Have good locks on the doors, install motion sensors, and call it a day!

If you must park outside, then you need to park with security in mind. Light is your best friend. Install one in your drive, or park under one. Thieves hate light.

As we discussed previously, good locks are good allies as well. If you've noticed how landscaping companies have hasps welded to the doors of their vans for padlocks, then you've seen a great idea you can use! It's an extra layer of security that's both effective and inexpensive.

I highly recommend using a vehicle without windows in the cargo area. If this isn't an option for you, then the next best thing is to make them opaque from the outside. You can also buy security grills that can be bolted over them from the inside, preventing "smash-and-grab" theft.

If you have a trailer, then you have to secure it so that anyone with a hitch can't drive away

with it. If you don't have a garage or shed to store it in, then a fenced-in yard is the next best thing. Lacking either option, a trip to the hardware store for a length of stainless steel, heat-treated battleship-style chain and a big padlock is in order. It needs to be attached to something secure, such as a guardrail, heavy fence post, or large pipe. (See Part Two.) If nothing like this exists on your property, then it would be ideal if you could have a concrete footing installed with a huge eye-bolt. (Again, it must be heat treated to resist bolt cutters and galvanized to resist the elements.) If you think this is an awful lot of trouble to go to just to have a marked trailer, think again! Unmarked trailers get stolen just as often as marked ones.

It's a Wrap!

The topic of security is a very broad one, and obviously I've only scratched the surface. At any rate, I hope I've made you consider some things that you haven't considered before, or revealed some security weak spots you didn't realize you had. As always, if you have any security ideas of your own, please feel free to e-mail me at DJ@DJStu.com and maybe I'll have an occasional update. So until then, thanks for reading and safe spinnin'! ■

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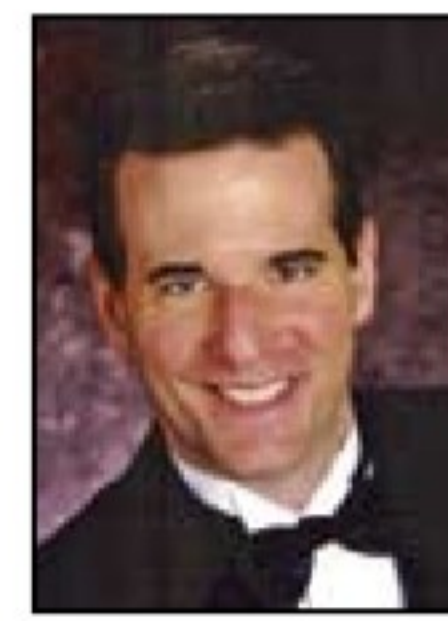
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By Kim Robinson

Cold calling: secrets for getting beyond the numbers game

I was busy in my office one morning when the phone rang. I answered it and heard a male voice ask, "May I please speak with Kim Robinson?"

"Speaking."

"Hi, Mr. Robinson. This is Glen from Mega Lawn Care how are you today?" (The run-on sentence is accurate but the company name is changed to hide the guilty.)

Great. A cold call. I responded to his insincere question about my health. "I'm fine, thanks."

Glen mistook my declaration of well-being as an invitation to launch into his sales pitch, with gusto if not sincerity. "Wetakegoodcareofyourlawnand...blah...blah...blah..." And his run-on information dump drove me to instinctively and completely tune him out. After about a minute that seemed like an hour I tuned back in and cut him off. "Glen. GLEN. STOP!"

He paused, took a quick breath and gave me his BIG CLOSE. "So, would you prefer a morning or afternoon appointment for your free consultation?"

I almost laughed out loud. I had tuned him out so well I wasn't even clear what his 'free consultation' would cover. "No thank you" and I hung up. Click. Adios Glen.

Not Just Numbers

Cold calling is a fact of life in business. The problem with it as a business tool is that few people do it well. Very few. In fact, "Information-Dump Glen" was better than most simply because he said "please."

"It's a numbers game... You have to go through so many no's to get to the yes... Just keep hammering away and you'll make a sale." These stock motivators are rubbish when it comes to making cold calls to sell or to set appointments with prospects. These cliché lines liken cold calls to the way I cooked spaghetti in college—you know it's cooked when you throw it against the wall and some of it sticks. Was my college spaghetti good? No, but it was edible... sometimes. Do call center sales reps make sales and do sales people set appointments by hammering away until they hear a "yes?" Sure, and the experience for both caller and prospect is about as tasty as was my spaghetti. The point is that few cold calls "stick" to the wall as appointments set or sales made.

Just as learning to cook made for much better spaghetti (and happier landlords), implementing the following three steps will turn cold calls into business (and happier bank accounts):

1. Do not begin with "How are you?" Nothing shouts "I'm a salesman trying to

No Thank You... CLICK!



push you into buying something" louder than a stranger's insincere "How are you?" at the beginning of a call.

2. Use the word "calling." Using the word echoes old-world professionalism and implies you may be higher up the corporate food chain than you really are.

3. Ask permission to continue. Show respect to the prospect for their time and their position and ask if they can speak with you at that moment.

Let's take a look at a good cold call opening—one that sets the caller apart from everyone else and gives him or her a real shot at doing some business:

CALLER: "May I please speak with Kim Robinson?"

ME: "Speaking."

CALLER: "Hi Mr. Robinson. This is Glen from Mega Lawn Care calling. Have you got a minute?" (Or... "Did I catch you at a good time?" "Can you give me just a couple of minutes?")

One Of Four Things Happens with This Permission-Based Approach:

1. The prospect grants the caller permission to continue by saying anything but no. A "sure," or, "I've only got just a minute" grants the caller permission to continue and obligates the prospect to listen to the caller's next sentence.

2. The prospect says no because he or she really doesn't have time, in which case the caller

gains face as a professional and will be able to schedule a non-cold call for later.

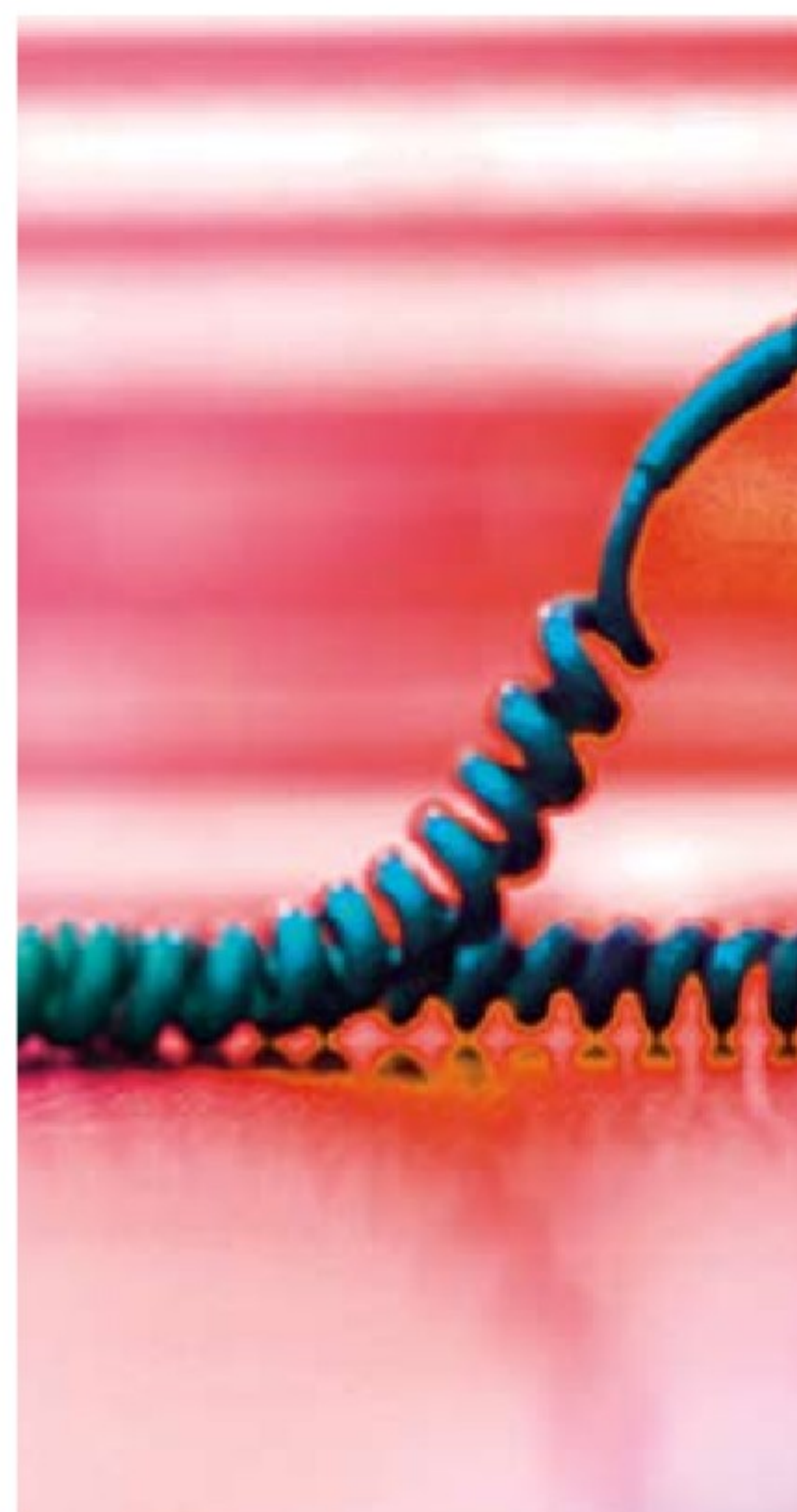
3. The prospect is stalling and will come around if you respond to the objection by following the simple four-step process of (1) acknowledging the value of his or her time, (2) offering a benefit statement about what you are calling about, (3) repeating the brevity of the time you seek, and (4) asking again for a minute.

4. The prospect says no because he or she absolutely hates cold calls, in which case nothing will get sold anyway. So complete the call quickly and move on.

Three of these four possible outcomes put the caller in a much better position to establish a rapport and eventually make a sale.

Use a permission-based approach to cold calling, and get more clients and make more money. You'll find it much more effective than throwing spaghetti against the wall until some of it sticks...CLICK. ■

*Kim Robinson is the president of the SMMarT Consulting Group, Inc. (www.smmartconsulting.com). SMMarT stands for Sales, Motivation, Marketing, and Training. Kim has authored numerous articles and a number of books on sales, including *Communicate Clearly, Confidently & Credibly*. He also speaks about creative marketing techniques, the consultative sales process, and the need for the personal touch in business communication.*



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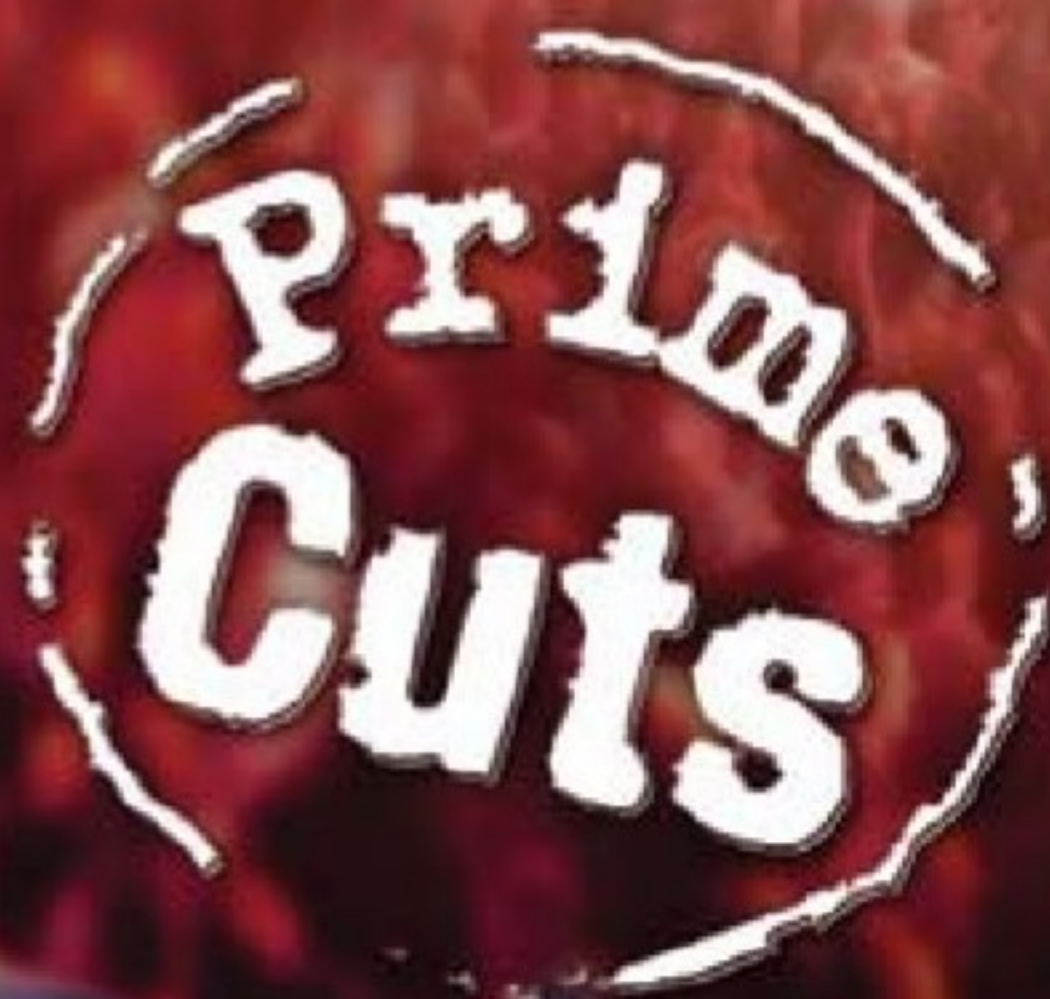
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The Key to Hiring & Retaining the Best Talent

By Patrick McDonald

Turnover can be very costly to a business, especially a business that depends on the talent of its personnel. For a multisystem operator, a great or even good DJ is a commodity that must be protected.

Other DJ companies are ready and able to take that talent from you. Will you be left scrambling, trying to retain business or cover gigs that you've already booked? How will you attract other qualified DJs and keep them out of the stables of your competitors?

A noncompete agreement might work, but it costs money and, potentially, time. Money to have the contract drawn up by an attorney; money and time to pursue satisfaction in court if your DJ defects or starts his or her own company.

A Benefit Performance

A better answer might be to offer something other multi-ops are not offering: benefits. Benefits include health insurance; 401K plans; and dental; vision; and disability coverage, to name a few. What this does for you is to help you attract new talent and, yes, maybe even seasoned performers from your competitors. There are a few rules that apply, and you must comply with state and federal regulations. You can discuss the details with a local insurance-benefits professional.

State regulations require a minimum number of hours to be worked for an individual to qualify for benefits. In Ohio that amount is 25 hours per week for groups of 2 to 50 employees. This number could be different from state to state. How you calculate those hours worked will determine who is eligible. A DJ company might count travel time, time spent on consultations, and pre-event planning toward hours worked per week. The employee must be a W-2 employee, so those who are subcontracting would not be eligible.

Savvy Staff Members

Employees understand the bottom-line value of benefits today. With rising health-care costs, concerns about the future of Social Security, and disability

claims being responsible for over half the bankruptcies in the United States today, those in the job market are keen to pursue a position that offers them more than a paycheck.

As an employer, the more you offer, the more money you are going to see come out of your profit. There are minimum state contributions for each benefit you provide your employees. In Ohio the minimum is 25 percent for most benefits. With a 401K there are employer-matched funds to consider. A professional benefits advisor can help you determine if you are able to offer benefits to your employees. And remember: It is better to make this decision privately before making promises you might not be able to keep.

Voluntary benefits might be an acceptable alternative to employer-sponsored benefits. The term voluntary benefits mean just what it says: the employee chooses to opt in, or not. He or she selects from a menu of available products and then receives a payroll deduction to pay for those

You have to be able to offer something that your competitor doesn't... peace of mind.

benefits. The cost to the employer is \$0. In fact, if done pretax, it will help lower the employer's FICA and workman's compensation exposure by reducing the employee's annual adjusted gross income.

Blessed Insurance

The bottom line is that to be the best, you have to offer something unique to your clients. The same applies to hiring and retaining your staff, or moving from a single-op to a multi-op. You have to be able to offer something that your competitor doesn't—in this case, peace of mind for your employees, by providing safety nets to help them deal with a variety of life situations. It's not only a proven way to maintain your stable of talent, it's a comfort: the knowledge that in the event an employee is in need, you've put into place a benefit that will take care of the situation without having to pass the hat in the office or hold desperate fund-raisers. ■

Patrick McDonald is the owner of Twilight Entertainment, Findlay, Ohio, and a group sales representative for Ohio Brokerage Services in Toledo.

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Disc Jockey America Shows Cast a Wide Net

Disc Jockey America Radio is on the air!" the deep radio voice rumbles in the opening of the *Worth Show* podcast. The latest source for information and entertainment for the mobile disc jockeys has launched on the Internet in the form of a regular series of eight weekly podcasts at www.djaradio.comTM.

On the Radio

Formatted like radio shows, these podcasts discuss the issues and the lifestyle of the mobile disc jockey in ways that are edgy, thought provoking, and amusing.

DJA Radio is the latest expansion of Disc Jockey America (DJA) and the DJA forum founded and operated by Mark Ferrell. Since 2001, Ferrell has established himself as the creator of the "Worth Movement," a campaign to raise awareness of the industry, and to advocate for DJs to evolve to a higher level.

"I wanted to create an interactive medium that continues to improve the industry," says Ferrell. "DJA Radio allows DJs to learn new ways to improve their business while being entertained and challenged." Ferrell has been the keynote speaker at DJ industry conventions all across the United States and Canada, and has been asked to bring his message to the United Kingdom and Australia in 2007.

The station was unveiled at the most recent Mobile Beat Summer Show in Cromwell, Connecticut. The reception was mixed. Some loved it and some didn't understand what exactly it was.

Some of the podcasts are weird and "out there," whereas others are more educational, and some confront the most controversial issues of the DJ industry. The shows are designed to be entertaining while speaking to the issues and needs of the disc jockey industry.

Set List

The *Worth Show* is hosted by Mark Ferrell and available for download every Wednesday. In the *Worth Show* Ferrell plans on pushing the envelope on hot button issues that mobile disc jockeys face as they work to grow their businesses.

Peter Merry's show, *The Wedge*, is also on Wednesdays. Merry is a frequent speaker at conventions and past president of the American

First podcast radio station for mobile DJs launches

Disc Jockey Association. His show focuses on sales and marketing. He brings to light effective ways to market and sell DJ services that can bring results and ultimately more income.

On Thursday, Bill James takes the mic with *Chat Rash*. James is the founder and President of his local chapter of the Canadian Online DJ Association and owns Absolute Entertainment in Sudbury, Canada. He interviews the buzz makers on the online forums about their opinions and motivations. Friday is the day of goofballs as the *Bill and Jason Show* hits the Internet airwaves. Bill Hermann is the founder and past president of the Midwest Association of Professional Disc Jockeys (MAPDJ) and owner of Blue Chip Productions in Minneapolis, Minnesota. Jason Jones is the metro chapter president of MAPDJ and owner of One Shoe Productions in St. Paul, Minnesota, as well as a former talk show host on WCCO in Minneapolis. This radio morning show-style podcast discusses disc jockey issues of the day with a wry sense of humor.

On Saturdays, things get weird when *Being Jon Bruce* is available for download. Listening to this show is like being in Jon's head, literally. Bruce is a forum leader at Disc Jockey America and owner of Jon Bruce entertainment in Indianapolis, Indiana. You'll hear stories about his DJ business, his clients, and his random epiphanies.

Sundays get a bit more formal as you download Jim Cerone's *The Perfect Host*. Cerone serves on the board of directors for the ADJA and is owner of Jim Cerone, Inc. Professional DJ Service. Jim offers expertise and advice for creating more personal events with much greater quality. Listen carefully and you can become *The Perfect Host* too!

The *knights* all gather for Monday's podcast of the *Knights of the Worth Table* hosted by Mark Ferrell. Five leaders of the mobile DJ profession share their insights on issues affecting DJs in this madcap and sometimes irreverent show.

Deep Probe is downloadable on Tuesdays. Here Bill Hermann interviews performers from all walks of life, and in the process, brings out insights that will affect how you think about your performance and your business. *Deep Probe* is subtle and compelling.

"This is just the beginning," adds Mark Ferrell. "We'll be adding more shows and DJ genres as we go. I'm very excited! DJA Radio will be the talk of the DJ world!" ■

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Honoring a Singular DJ

By Larry Williams

The DJ community mourns the loss but celebrates the life of a true friend and consummate performer

It may sound like a cliché, but March 2, 2006, really was a day that started off like any other day. It was Thursday morning and my first order of business was to address the Post-it note that was affixed to my computer monitor. It read "Franz 40th Birthday." As membership director for our local ADJA Chapter, I sent out a mass e-mail to all of our members asking them to wish our chapter treasurer Franz Seifert a "Happy 40th Birthday!"

I knew Franz would not view the electronic well wishes until after his return home from a day of skiing at Lake Tahoe. Having spoken to him the night before, I knew that he was eagerly looking forward to a day on the slopes with his wife, Kim and their daughter, Amber. For Franz, his love for DJing was only eclipsed by his love for his family and the scenic beauty of Lake Tahoe. On his birthday, work would have to wait. So, too, would writing his signature on those life insurance papers that were sitting on his desk.

Unwelcome News

As I went about my day, Franz was enjoying a cold but sunny day at Lake Tahoe. Always the networker, Franz took some time to make a couple of calls to DJ friends while waiting in the lift lines, and even placed a 12:30 p.m. call to Kim and Amber who were at the base of the mountain, waiting for him at the ski resort's chalet. He told his wife he was having a great time and "tearing up the slopes!"

My day went by rather uneventfully, as did the weekly show I perform each Thursday

evening. But the return to my office (after midnight) took on an unusual urgency as I played back four messages left by a fellow DJ who asked me to call immediately, "No matter how late it is."

He told me the unbelievable news that my friend and fellow colleague Franz had died suddenly from congestive heart failure earlier in the afternoon, while on the slopes of Lake Tahoe. The news hit like an unexpected punch in the stomach.

By Friday morning, the various DJ chat boards were buzzing with news of this tragedy. In shock and disbelief, many people, including myself, mentioned incidents from just a week earlier, when a fit and jovial Franz was actively enjoying the Mobile Beat DJ Show and Conference in Las Vegas, Nevada.

To those who knew Franz, an explanation of the impact he had upon others comes as no surprise. Those who never had the good fortune to speak or network with him will likely only hear stories about someone who would stop at nothing to contribute to the industry he loved so much.

A Generous, Successful DJ

Franz Seifert's DJ career began more than 20 years ago, in Downey, a small town in Southern California, where he and I both grew up, attended the same high school, and shared many mutual friends. "Tahoe Franz," as he was more recently known to many here in northern Nevada, worked for years as a full-time single-system DJ operator. He was also a ham radio enthusiast and a volunteer fire fighter. Franz was very active on the national DJ scene as well. He worked as a moderator for a popular DJ chat board, and contributed his talents as a reporter and interviewer to a DJ-related online news network. Besides participating in various panels at DJ show seminars, he was also instrumental in the formation of our local Reno/Lake Tahoe Chapter of the ADJA. He was always very generous in giving his time and his talents.

For years, Franz had established himself through word-of-mouth and banquet facility referrals that enabled him to operate without any substantial advertising. In fact, he hadn't advertised in years. He never had a Web site, a brochure or signage to advertise his company. He never even owned a light show. Yet the referrals



Photo courtesy of Mad Joe Martin

To Contribute
 Franz Seifert Memorial Fund
 for Kim and Amber Seifert
 Wells Fargo Bank
 497 S. Meadows Parkway
 Reno, NV 89521
 775-850-4720



R-L: Franz Seifert, Ray "RayMar" Martinez and Bill Lovelace

"Franz had a way about him that would immediately click with a customer. His secret was genuine concern for them and their event."
—Jeremy Miller

kept him busy all year long. Franz was one of those rare individuals who relied on one simple but very important element of service: being personable.

Besides keeping his calendar full year-round, Franz' personal appearances commanded top dollar. Unbeknownst to many of us, he was setting a standard that was far above the average rate normally achieved by DJs in the area.

Jeremy Miller, president of the Reno/Lake Tahoe Chapter of the ADJA, sums up Franz's unique qualities this way: "With his cool demeanor, robust stature, eloquent manner of speaking, personable nature and not a hair out of place... Franz had a way about him that would immediately click with a customer. His secret was genuine concern for them and their event. Nothing about his DJ service was self-serving. He focused particularly on them in a very personal way."

Remembrances

The passing of Franz Seifert has left an incredible void and had a deep impact upon the DJ community. Here are just a few of the many heartfelt comments that were posted on-line at start.prodj.com:

"Words cannot express the sadness that fills my heart at this news. Franz and I shared a long conversation six weeks ago when the Reno/Lake Tahoe ADJA chapter was forming. It was amazing to me how during the conversation I felt like I was talking to a lifelong friend. He just made everybody feel valued. Sadness fills my heart; gladness creeps in as I realize he is in a better place and that my life is better for having known him. It's so hard to say goodbye." —DJ Dr. Drax, ADJA president & executive director

"Let us take time to mourn the death of Franz, but let's take more time and rejoice in his smile, his friendship, his dedication to our industry, his warmth and willingness to help others in our DJ community, his love for his family, his integrity and character. Let's rejoice that Franz touched many of us through his life and he made our world as professionals a better place to work in." —Ray Martinez, cofounder of Crossmix, 2006 DJ Hall of Fame inductee

"Franz was such a great guy and loving father. I really feel for his family. It's a big loss to our industry and certainly devastating to all close to him. It's powerful to see how this tight-knit community has reacted, as they have many times in the past, when situations like this have arisen.

No political lines drawn in the sand here...just genuine concern". —Andrew Van Almen, Director of Business Development, PCDJ

The DJ community can take great pride in the efforts of so many of Franz's colleagues who have come to the aid of his family. Jeremy Miller has championed the effort to either personally handle or find DJs to cover all of Franz's shows with all proceeds to go directly to Kim and Amber Seifert. Others within the online DJ community have worked tirelessly to inventory and sell Franz' DJ equipment, with all proceeds to benefit the family. A memorial bank account has also been set up to assist the family during this difficult time (see "To Contribute" info. facing page).

For those who knew Franz, the impact of his friendship and dedication will never be forgotten. His passing gives each one of us pause to reflect upon the important everyday matters of family and friends. A few days ago I came down to my office and saw the note on my computer monitor, which was now a reminder to write a few words about my dear friend and colleague. But before doing so, I took the advice of that little voice in the back of my mind reminding me to sign the life insurance papers that were sitting on my desk. Thank you, Franz! ■

The heat was coming off the street...but the DJ gear onview at the Austin, Texas, installment of the musicindustry's NAMM tradeshowwas also guaranteed to raise the temperature of anyone looking for the next cool thing in DJ gear. Here are a few highlights of upcoming or already-available products to wet your whistle.

Numark unveiled a number of cutting edge products aimed at helping DJs make the transition to hard drive-based DJing, while keeping the comfort level of familiar interfaces. Pictured here is the **HDMIX**, which takes Numark's classic CDMIX combo concept into the hard-drive age with a performance workstation that centralizes all DJ controls and music in one simple and easy-to-use system. It features a user-replaceable 80 GB HD; a 3-channel mixer with EQ and gain on each channel; a CD drive for ripping and playback; support for MP3, WMA, WAV, Ogg Vorbis, and FLAC (lossless) formats; large jog wheels for pitch and scratch control; Beatkeeper technology with autosynchronization of loops, effects, and MIDI devices; recording to hard drive while performing; and much more. The HDMIX is Mac/PC compatible, with no special software required. www.numark.com

Pictured is a set of **American DJ's** recently released and increasingly popular **LED PAR lights**, guaranteed to fill the dance floor with bright color. These DMX-capable PAR cans feature RGB color mixing, which results in smooth color scrolling, and extremely low heat or UV emissions—great for reducing the amount of sweat on performance stages. Also on hand in the LED category was the **Color Shot DMX-512** (3-channel) LED color strobe. An exciting upcoming release was also in play: the **On the Go Series**—a new line of extremely compact and inexpensive effects. The On the Go collection includes everything you need to create a killer light show, including scanners, gobo effects, a fogger and the unique LED Cube. www.americandj.com

Designed by musicians and sound techs, **Stage Ninja** creates products to solve common audio setup problems. The world's first **Self-Winding XLR Cable** eliminates tangles while providing storage protection. Retractable units are also available for speaker cable. www.stageninja.net

Tactic m2 from **Livid** promises to be a nextgeneration video instrument. A comprehensive, all-in-one solution for professional real-time video performance and composition, Tactic m2 generates high-quality, real-time video performances by combining video triggering, scratching, source mixing, and live camera manipulation, to give you total control over hundreds of effects. Livid's Union

DJ GEAr Heats Up



Summer NAMM



software transforms your computer into an all-in-one, live video-mixing studio with hundreds of effects, live video inputs, and complete MIDI integration, just to name a few features. <http://lividstruments.com>

M-Audio, a leading provider of creative tools for computer-centric musicians, announced the new **SynchroScience** product development group, focused exclusively on electronic music performance. The group's first products: **Conectiv**—the first **4 x 4 USB audio interface** built specifically for DJs and Torq DJ software. Built from the ground up with DJs in mind, the Conectiv 16-bit/48kHz audio interface offers easy USB connectivity that transforms PCs and Macs into complete DJ production and performance solutions. The two large mix knobs allow users to mix the incoming audio from a turntable or CD player with the output of a connected computer. Conectiv also includes standard DJ cueing capabilities, enabling users to listen to a track in the headphones before sending it out to the house system. Conectiv features two pairs of switchable line/phono RCA inputs for direct connection of turntables or CD players, two pairs of RCA linelevel outputs, a 1/4" mic input and a headphone output with cue capabilities. Conectiv offers a maximum output level of +2dBV—the same output level as other professional DJ products like CD players—representing the loudest output of any bus-powered audio interface. The hardware also ships with **Torq**, the new **DJ software** that is the cornerstone of the entire SynchroScience product line. This dual-platform DJ application allows users to mix, beat-match and cue a variety of digital audio file formats, including MP3, AIFF, WAV, WMA, and AAC. The software automatically configures itself to work with Conectiv, making setup extremely easy. Furthermore, Torq can be controlled via mouse, keyboard, MIDI controller or control vinyl/CDs. The program also organizes a user's digital files into a quickly searchable database. And for additional sound shaping and performance options, Torq supports third-party VST-effect plug-ins and includes both a dedicated sampler and performance recorder of +2dBV—the same output level as other professional DJ products like CD players—representing the loudest output of any bus-powered audio interface. www.m-audio.com

The unexpected was on view at the **B-52 Pro Audio** booth: a prototype of a multiple-format player controller that includes a 4-channel DJ mixer, CD players, MP3 control connections, and many more "secrets." Look for more on this powerful unit that will complete the DJ circle with B-52's powerful Matrix sound systems and other speaker offerings. The picture does not show the final appearance of tentatively named "Prodigy." www.b-52pro.com

The Ultimate Mash-Up

CD and Vinyl in One Device

By Dan Walsh

Old School mixes it up with New School in a totally unique blend: Gemini's CDT-05 Professional Hybrid Turntable

The concept of "convergence" continues to be a major theme of cutting-edge DJ gear these days. A striking example of this is the new CDT-05 Hybrid Turntable from Gemini. The ever-expanding processing power of microprocessors, and associated advances in software and firmware technology—especially in the digital modeling of analog sound—have made it possible to produce vinyl-like control of digital audio that is now so authentic-sounding that it takes truly discerning ears to tell the difference.

That's the setting. Enter Gemini's CDT-05. This combination of heavy-duty turntable and performance-oriented CD player boldly merges digital and analog and dares you to tell them apart. And I dare say, once you hear this unit in action, you'll be truly amazed at the mix.

Fused

So, just what do we actually mean by "hybrid turntable?" Take the darkly stylish, brushed black aluminum chassis of a Gemini TT series turntable, with a full-sized 12" platter. Make the box a little taller to accommodate a slot-loading CD drive. Put all the most useful DJ CD player controls in an ergonomically correct configuration to one side (i.e., out of the way so aggressive battle DJs can grab the platter from any angle), then make it so that not only can the turntable control the CD player, but that you can mix both CD and vinyl playback at the same time—with one piece of gear.

Let me get the one design compromise (I won't say "mistake" because, as you'll soon see, the CDT-05 is a prime example of efficient design) out of the way immediately. Scratch DJs who turn their 'tables 90 degrees to avoid the tonearm will probably not be able to utilize the CDT-05's forward-facing CD drive when the unit is set in a turntable case. Placed on a table without a case—no problem (if your mixer allows, for the left-hand unit; and if you don't mind reading the LCD sideways). If you think about it, the



forward position is the only real possibility for this marriage of two different worlds.

Things are pretty cut and dried on the back of the CDT-05. You have stereo RCA phono outputs, along with stereo RCA and digital S/PDIF outs for CD. A 1/8" jack, combined with a provided cable, lets you link two CDT-05s together for relay play.

On the front of the CDT-05 are the CD drive slot, eject button and platter speed control. Also here, is the operation mode switch, which engages CD, TT, or Mix modes. Various features are available in the different modes, as you'll see below.

The top layout totally functional. In the upper left corner, a bright green dot-matrix LCD gives you the scoop on track info, BPM, time, as well as effects parameters, when the large, easily grabbed track/skip knob (placed about 2/3 of the way down the left side) is pressed and turned. Normally this knob provides track selection, singly or by 10-track skip. Forward/reverse search buttons are also provided. The features covered below utilize the rest of the controls. But first, what about this mixed vinyl-CD marriage. Can it really work? Well, check it out...

Platter Platter

As with other vinyl-control systems, a special control disc is used. In this case, you lock it down to the spindle with the "scratch anchor"—a smaller disc with a helpful marker—and a screw-on spindle. This assembly is what connects and aligns the vinyl control surface with the CD drive. (*See sidebar, p. 49 for an update to this

configuration. -Ed) CD control is not reliant on the needle—you can even remove the tonearm if you want—but where's the fun in that? This is not a "time code" disc (with its associated software and interface boxes, as with Final Scratch or Serato). No frills here; just efficient simplicity.

When you want to use a regular record, you simply add an included extra-thick slip mat (say that 10 times fast) to provide a level playing surface. At first glance, I was skeptical about the stability this would afford, especially for energetic scratching. But after an extended session of attempted beat juggling, the arrangement proved solid, keeping the needle well balanced between the motor's 3.6kg of torque and the tonearm's counterweight. Platter speeds include the usual 33, 45 and 78 RPM.

Slip a Disc

The CD player handles CD-Rs and CD-RWs, including MP3 data discs. The usual turntable play/pause button also triggers the CD player. (When in Mix mode, a motor on/off button allows separate control of the platter, while the main button controls CD playback.)

For manipulating your tracks, you have three cue point buttons, and a master cue with a hot-start button. I found all of these to function solidly, with good response times. Likewise the large looping buttons, which are laid out in the usual fashion (A, B/Edit, Reloop). It was easy to create and edit truly seamless loops with these controls.

While one master cue point per CD can be saved for future use (but not on MP3 discs, sorry),

the other hot starts reside only in a buffer and thus are only available while the disc is inserted. Reverse control is available in CD or TT mode; in Mix mode, only the vinyl reverses. Just for CDs, there is an instant reverse button, offering three settings. One sounds like a "real" manual reverse and restart. The others trigger an immediate reverse, with one re-cueing the forward playback from the point where the music is when you hit the switch; the other lets you jump back to a selected cue point. So, you can have the totally real experience of reversing vinyl on a turntable; or, even better than real thing, you can use digital wizardry to make jumps with CD that are physically impossible with a record. Not too shabby.

Here's the Pitch

Again revealing the best control solution for two playback sources, the pitch slider can only be used with vinyl in Mix mode, while pitch bend keys alter the pitch on the CD. Ranges include $\pm 4\%$, $\pm 8\%$, $\pm 16\%$ and $\pm 50\%$. Key Lock, for preserving the musical key as you speed up or slow down the track, is provided. This feature worked very nicely, especially with speed increases; extreme slow-downs yielded the only noticeable distortion in the signal.

Effective Sound

In keeping with the simple-but-efficient motif, the CDT-05's DSP effects section includes a basic trio: echo, filter and flanger. As mentioned above, the track/skip knob controls effect parameters as well. It also controls the amount of effect applied (wet/dry) when pressed and held. Soundwise, the effects are solid, and give you just enough of a palette to paint your tracks with subtle color.

And speaking of sound, what about that digital/analog marriage mentioned at the outset? I'm no audiophile, but I pride myself on having at least a "discerning" ear. In the quiet atmosphere of my home studio, I was astonished at the similar warmth I heard when mixing between CD and vinyl. In the loud club or mobile setting, your dancefloor will NOT know the difference, unless you spill the beans. This even extends beyond the scratching sound to the simulated braking of the CD reverse feature.

Whether you are using the hot starts and seamless loops to whip up an instant drum machine from the material on your CDs, and pounding out the percussion along with some classic beats on vinyl; or you are scratching with real vinyl over a CD backing track; or leaving the vinyl home altogether and just scratching with CDs... the CDT-05 is a well-crafted amalgamation of the classic analog DJ tool and the digital workhorse that ushered in the new century. If you have entertained any thoughts of replacing a burned-out turntable or of returning to the vinyl you left behind years ago, you owe it to yourself to at least take the CDT-05 Hybrid Turntable for a spin. Now you can have the best of all possible worlds. www.geminidj.com ■



This combination of heavy-duty turntable and performance-oriented CD player boldly merges digital and analog and dares you to tell them apart.

CDT-05 Professional Hybrid Turntable MSRP: \$1,219.95 (Street price: under \$1,000)

CD Formats: Audio CD, CD-R, CD-RW, and MP3

Straight tone arm system

High-Torque Direct Drive platter (3.6 kg/cm) with full control over CD playback

Audio outputs for turntable and CD

3-position CD/TT/Mix mode switch

DSP effects: Filter, Echo, and Flanger, variable parameters

3 hot-startable cue points with memo button

Master cue with hot-start

Key Lock (Master Tempo)

Anti-Shock Protection using RAM buffer memory

Slot-loading mechanism with LED illumination

Single auto-cue/continuous play modes

Seamless looping with reloop/stutter and loop editing

Pitch bend via platter or buttons

3-mode time selection

Frame accurate search and cue

4-line backlit dot matrix display

Sturdy aluminum platter with finger grooves

Variable pitch control, ranges $\pm 4\%$, $\pm 8\%$, $\pm 16\%$ and $\pm 50\%$

Dimensions: 17.75" x 14.65" x 6.3"

Weight: 19.8 lbs.

UPDATE...

As this article went to press, the product development folks at Gemini informed us that on the forthcoming MK II version of the CDT-05, the control vinyl will be completely removable, just like a normal record. It will not need to be "locked down" to the spindle, thus making the whole CD control process even easier.

The Perfect Mo



mobile DJ Amps?

By Bob Dietrich, ProDJ.com Gear
& Equipment Moderator

Take an in-depth look at QSC's PLX1804 and PLX3602

QSC Audio has built what could very possibly be the perfect amplifier for mobile DJs in the PLX1804. The vast majority of mobile entertainers want a powerful, reliable, yet light and compact amp. This majority typically runs a simple full range speaker system without subwoofers. QSC listened and delivered...big time.

Light but Not Lacking

Part of the PLX2 series, the PLX1804 is a 2-rackspace amp that's a mere 11" deep and tips my scales at just a hair under 13 pounds. What isn't small is the output of this unit: 600W p/c @ 8Ω and 900W p/c @ 4Ω. This is enough juice to properly power most speakers mobile DJs use with authority. When looking at the specs, you might notice that this rating is EIA @ 1kHz and at 1% THD. Okay, so it's only rated at 550W p/c @ 8Ω and 800W p/c @ 4Ω, 20Hz-20kHz @ 0.05% THD. Here's the real deal—on the bench this amp matched its EIA rating while using the 20Hz-20kHz spec! We're talking some horsepower here.

QSC determined that most mobile operators doesn't have the need to power 2Ω loads or for bridge mono operation, so they built an amp capable of solid performance into dual-channel 8Ω and 4Ω loads. This covers everything from a small 10" two-way up to big hulking dual-15" two-way or three way loudspeakers. QSC eliminated binding posts, but include industry standard Neutrik NL4 Speakon speaker connections. They also included clip limiting to keep the tunes coming cleanly.

The look is also all new; while the original PLX series was ok looking, they really didn't qualify as knockouts either. In my opinion, the new line looks much better aesthetically with a brushed aluminum, "high-end" look. This new line loses one segment of lights on the bar graph and the gain control knobs are a little smaller. I can easily live with that. Around back, the PLX1804 is a model of simplicity. Inputs include balanced 3-pin XLR and 1/4" TRS. Outputs are limited to the industry-standard Neutrik NL4 Speakons as noted above. Beside the breaker switch and power inlet, there's nothing else—just plug-and-play.

By the way, the little powerhouse will actually fit into some effects racks. I was

eyeballing the small size of the unit and noticed an effects rack I had nearby...it fit. In fact, I could put two of these amps into that very small case. Another advantage for most mobile DJs, as a smaller case requires even less overall weight.

Taking the Compact for a Thorough Test Drive

I always begin any amplifier review by installing the amp in my reference home audio system. This is a very high-resolution system that is quite revealing and uncovers any shortcomings easily. Did I mention this amp is tiny? It was swallowed up in the space I have for my normal amplification; however, some of that room was needed for the adapters I needed to port the 1804's output to the dual banana plugs used in my home system.

I immediately noticed nothing—just good clean, clear sound. Very neutral with nothing artificial added. After some warm-up, it was time to crank it up and see what this amp was capable of. Most amps take on a harsh or bright sound when approaching their operational limits. The QSC PLX1804 remained quite musical even when the amp began to employ the nondefeatable clip limiting. In years past, I was not terribly fond of the PLX series' sound when the clip limiting was in effect, but they seemed to have made big improvements in this area with the PLX2 series.

The speakers used for this first test are quite large and consequently present a 4Ω nominal load to the amp, per channel. However, as impedance is frequency-dependent, these speakers are known to drop down to the mid 2Ω range at certain frequencies. Since the amp is not recommended for 2Ω loads, I was a bit concerned with this, especially at high output levels. The PLX1804 never broke a sweat. It remained musical regardless of what I threw at it and remained cool throughout the testing session. Tight, well-controlled bass, a superb neutral midrange, and smooth airy highs...it just doesn't get any better.

Next up, I used the 1804 to power some very popular 15" two-way speakers, rated at 400W RMS @ 8Ω—just about a perfect match and very typical of what the vast majority of mobile DJs use. It easily powered these speakers to excruciating levels and never even got more than lukewarm. How do they pack so much power into something so small?

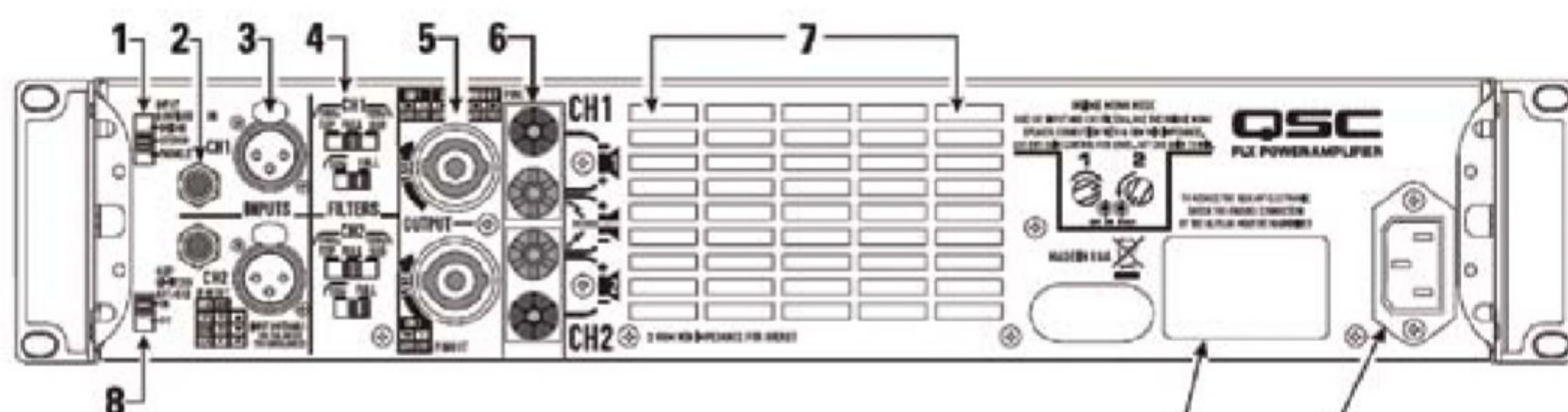
I added another pair of these speakers for larger events, and...no problem! Just more good smooth, dynamic sound and better coverage. And to think, just seven or eight years ago I firmly believed you had to have big iron to get big sound. QSC and their PowerLight switchmode technology made a believer out of me then and continue to cement the point with this amp.

Next, I tried the unit with another speaker system commonly used by mobile DJs, the

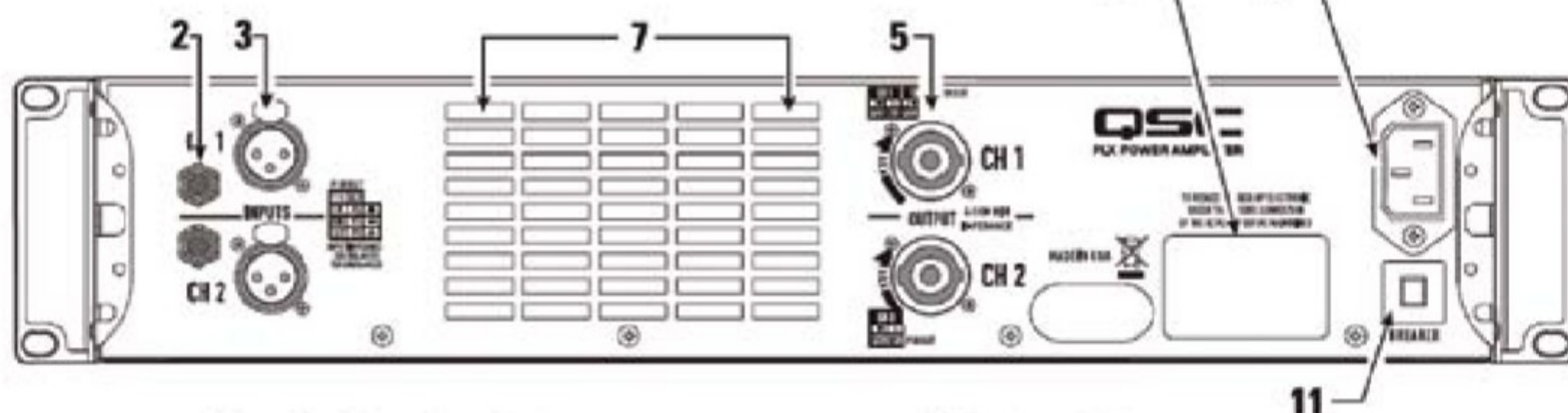




PLX3602



PLX1804



- 1- Input Configuration switch
- 2- 1/4-inch TRS input connectors
- 3- XLR female input connectors
- 4- Low Frequency Filter switches
- 5- Speakon output connectors
- 6- Binding post output connectors

- 7- Cooling air inlet vents
- 8- Clip Limiter switch
- 9- Serial number plate
- 10- IEC-type AC mains inlet
- 11- Circuit breaker, resettable





dual-15" two-way system—a good test, as these speakers are rated 600W RMS @ 4Ω and are capable of producing some good bass by way of the dual-15" drivers. These speakers always seem to work well with a good 6dB boost at 40Hz—a great sound but it can be tough on amps. Again this amp delivered, BIGTIME. The 6dB boost was easily handled and, even though I was able to push the amp into very mild clipping from time to time due to the heavy-handed bass boost, it sounded extremely musical, extremely loud, and extremely clear. I doubt many would push it as hard as I did for this test. Without a doubt, this amp rocks.

How Low Can You Go?

At this point, I thought I would try something different. When mobiles upgrade their systems, the most popular additions are subwoofers. I decided to see how this amp performs on strictly subwoofer duty in a biamped system. I used the 15" two-way speakers crossed over at 120Hz and employed two popular single-18" subs rated at 400W @ 8Ω each. In this configuration, the PLX1804 powered the subs to perfection. They augmented the tops perfectly and gave the correct amount of power to the subs, while allowing plenty of headroom for dynamic peaks. So, if you start with one amp and later upgrade with subs, another PLX1804 would make for a nice tidy 26-pound power package.

Finally, I used the PLX1804 in a biamped system powering my mid/high cabinets, while its even beefier sibling the PLX3602 handled the subwoofers. The results were nothing short of stunning. Very clear, yet very powerful. I actually



feel that the 1804 outperformed the PLX3002 it replaced in this system.

Add everything up, including QSC's world-renowned reliability, and the sum, it seems to me, equals a very powerful yet very small and light amplifier, easily capable of providing what most mobile DJs want and need. Could it be...the perfect amp for mobile DJs?

A New Legend

The QSC PLX3402 is already a legend, powering many mobile DJ rigs, as well as more serious sound reinforcement systems. My list of complaints with the 3402 was quite short. I never cared for the way the amp reacted musically when it clipped. Yeah, I know, I shouldn't be clipping the amp; I preach this all the time to others. However, when the occasional situation occurred where the amp did enter into clipping, it made me cringe. That's it. I told you it was a short list. Other mobile DJs have been pessimistic, and just assumed the PLX3602 was simply a re-badged 3402 with a few extra cubic inches under the hood. They will be quite surprised!

In addition to giving the amp an entirely new look that matches the entire line, they have upgraded and improved an already very good amplifier. Yes, there's more power...more than published specs would have you believe. Bench testing showed QSC has very conservatively rated this unit. It easily surpassed every advertised output specification. Around back, they also got rid of the tiny DIP switches for configuring the amp—you know, the ones every male over the age of 40 has trouble reading and adjusting. Slide switches are now employed to configure the amp, and the choices now are better than ever. The amp now has both low-pass and high-pass filters as well as a subsonic filter. This means you can now easily biamp without the use of an outboard crossover. It simply adds a great deal of flexibility. Inputs are the same as with the PLX1804 but the PLX3602 keeps binding posts in addition to the Speakon connections.

The clip limiter is also on a slide switch. There has been a vast improvement in the way this amp reacts (i.e., sounds) when forced into clipping. It's a night/day difference, to be sure. The 3602 remains very musical when at or surpassing its design parameters. I noticed this quite soon after adding it to my reference system, where it performed flawlessly.

Ka Boom!

I found that the PLX3602 seemed more powerful than the 3402 when I used it for subwoofer duty in a rig I use quite a bit. While metered SPL testing found only a minor increase in output, the resulting sound had much more authority. This is strictly subjective, but four different people agreed with me, after hearing the two amps.

I then hooked up four dual-18" subwoofer cabinets (two per side) for a nominal 2Ω load per channel. In normal use, the amp powered these subs with no problem. It wasn't an ideal power amp for this, but it was what I wanted to use to see how it reacted to tough loads. So I dialed in some bass boost and started thinking I could thermal-out the amp. Nope. Okay, but I don't give up easily! I put in a bass CD that I use

to torture amps and subs to find their limits. After 30 minutes of sustained highly compressed bass (and a highly compressed spine!) the big amp finally went into thermal protection. Keep in mind, this is 30Hz material recorded at 0dBFS and it is extremely hot—it gets no hotter than 0dBFS recordings! Imagine your highest musical peak, then sustain that same level for 30 minutes at 30Hz. Now you get the idea. I've had other amps shut down in minutes with an 8Ω load, let alone with a 2Ω load. In the real world, you will not likely ever run into this situation.

While still only 21 pounds, QSC has taken a legendary amp and upgraded it significantly. I'm definitely considering upgrading from the 3402. It seems a new legend has been born.

PLX1804/3602 Combo...Meat & Potatoes

I wanted to find out how this 34-pound amp combo worked to power a system I frequently use, which is normally powered by 42 pounds of PLX2402 or 3002 powering the mid/high cabinets and a PLX3402 powering the subs. The first thing I had to do was rebalance the system, as the new system had more gain right away—4dB more, in the case of the meaty 3602. My dbx DriveRack system made this a fairly simple adjustment. The PLX1804 also needed a 3dB reduction to keep things tidy.

The first thing I noticed was the "ease" of the sound. It's purely subjective, but it seemed to me the meat had more meat and the potatoes had a little more cheese...I love those cheesy potatoes! Dynamics were totally unrestrained, and it sounded punchier and smoother overall. When I really leaned into it and forced the issue, the amps reacted much better than the previous configuration. Where the earlier design would sound horrible when any clipping occurred, the new series remained musical...certainly something to consider if you run your system on the edge. I don't recommend running that way, but it's nice to know QSC has you covered if you do.

The Bottom Line

QSC has significantly upgraded their PLX line; they have some real winners with the PLX2 series. QSC has listened to what mobile entertainers want and delivered it in spades with the PLX1804. No frills, very small and very lightweight, but able to power virtually any speaker the mobile operator throws at it with ease. Being that it weighs a mere 13 pounds and will fit in most effects racks, it should be very popular with the digital jocks as well as conventional jocks looking to lighten the load without giving up any power. We must not forget QSC's uncompromising quality and reliability, either. The QSC PLX1804 is quite possibly the perfect mobile DJ amplifier. But the PLX3602 could also qualify for that same title, when more demanding conditions require bridge mono or 2Ω operation. If the PLX3402 was a tasty porterhouse, the PLX3602 is a mouth-watering filet mignon...bon appétit! **WWW.QSCAUDIO.COM, MSRPS: PLX1804 - \$919, PLX3602 - \$1,549 ■**



Organize Your Training Program!

By Paul Beardmore

Building an effective approach to training, by the book and beyond

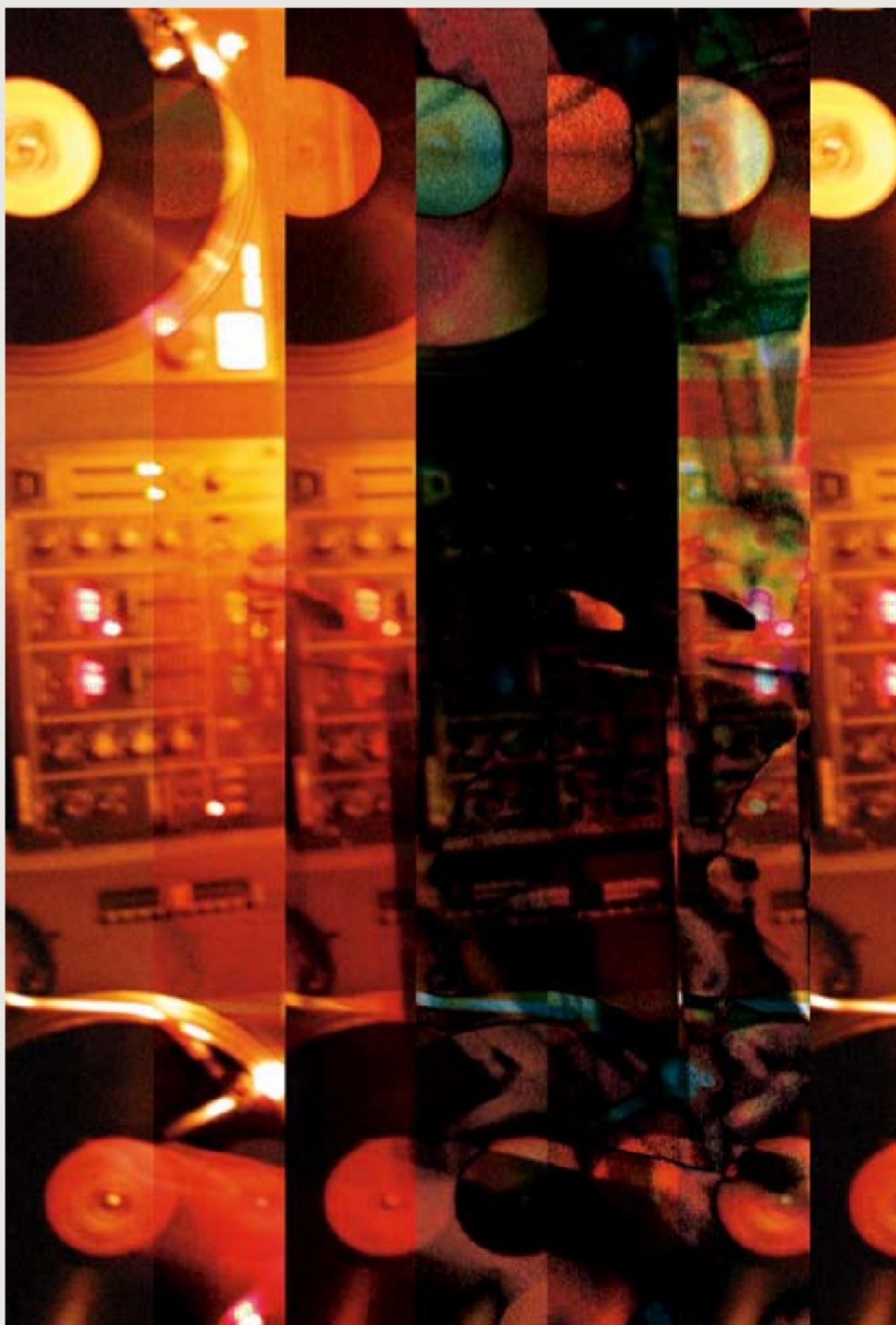
If you have ever attended one of the Mobile Beat national DJ conferences, you will likely have had the opportunity to meet and network with DJs from all over the country. For those of us who run multisystem companies, attending these conventions on a regular basis can make a huge difference in the overall efficiency and success to our companies. Why? A DJ conference gives you a golden opportunity to network with other multisystem managers who are not direct competitors. I can personally attribute a significant part of the success of my multisystem company to information and ideas obtained from people I have met at these events.

Shaping Up the Program with "Manual" Labor

Multisystem managers, in particular, face more challenges compared to a single operators; if you were to ask ten multisystem managers what their top two challenges are in managing their company, I could almost guarantee that 9 out of 10 would say that recruitment and training are the two most difficult things they have to do to maintain a successful multisystem company.

Most multisystem managers are successful DJs and MCs. Finding and training others to be a professional DJs and MCs is easier said than done. This article will focus on organizing your training program.

The typical multisystem company has a program that consists mostly of on-the-job training. In short, the new recruit performs as a roadie, then a DJ, and finally an MC. Some multisystem managers simply "wing it," and teach their new recruits on the job. This method may work well for some people, but relying on your memory to teach new recruits will usually result in missed information that the trainee never



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-When I recently needed a van, I called DreamVehiclesDirect. Bob Lindquist found me exactly what I was looking for thousands less than I would have paid had I just walked into the dealer, and it was just a short drive from my office. I saved on the van and I saved a lot of time. No haggling, a great price, and the van was ready to go when I wanted. What more could you ask for?

-Ryan Burger, BC Productions/ProDJ Publishing, Grimes IA

-We drove about an hour and saved over \$2,000 on a Honda CRV. Even the dealer was pleased with how well everything was set up. I am very happy with the car and I know I got a great deal. I would recommend your service to anyone shopping for a car. -Priscilla. Kauffman, Maine, NY

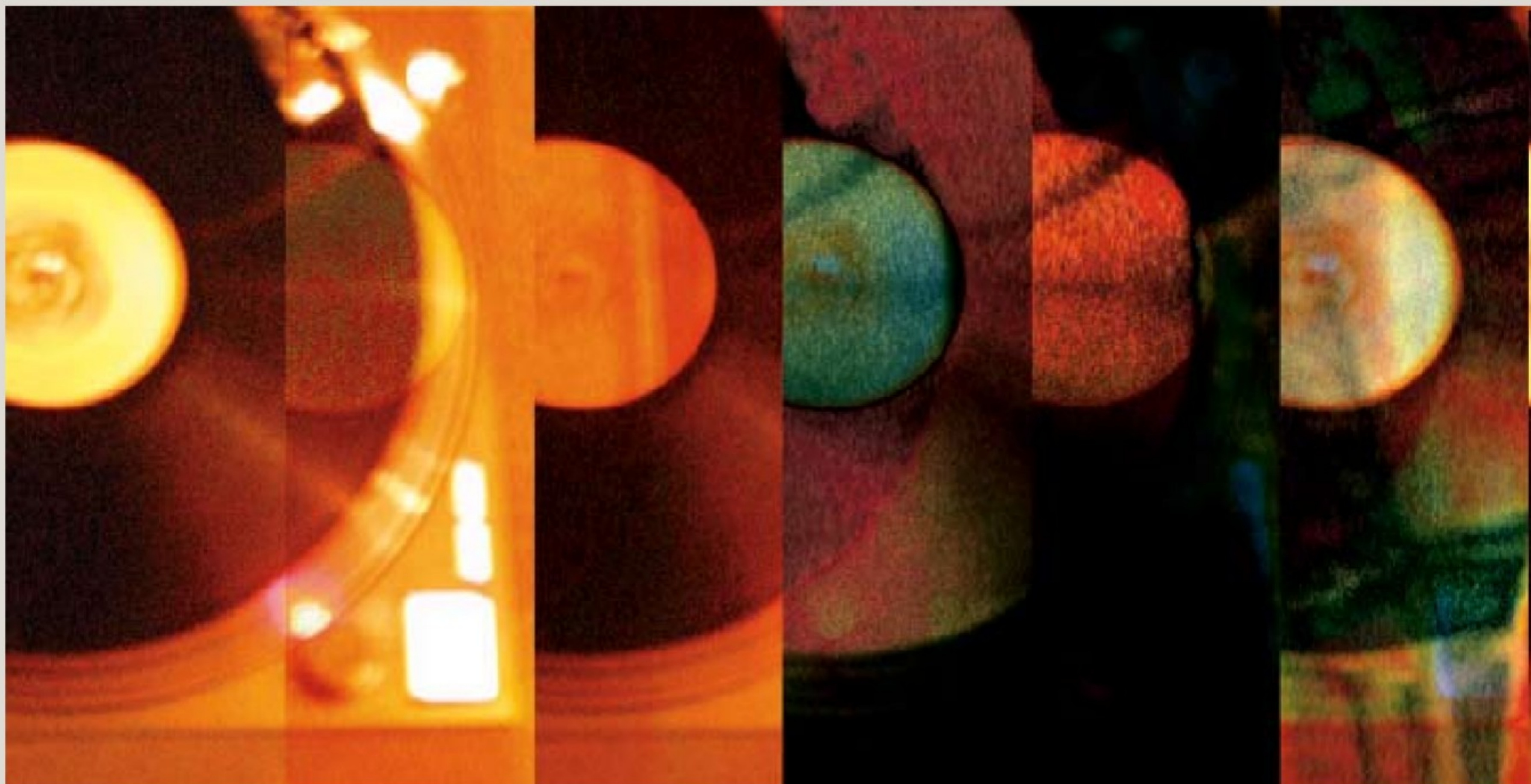
-We picked up the car yesterday and everything went very smoothly. All we did was sign the papers and drive away, and, we know we got a great deal. Thanks for all your help and hard work. This was a great experience. -Brigadier General Gary DiLallo (ret.), Pleasant Valley, NY

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Most multi-system managers are successful DJs and MCs. Finding and training others to be a professional DJs and MCs is easier said than done.

receives. Compiling essential information into a training manual not only ensures that you teach each recruit all of the critical skills and information, but it also ensures consistency within your company. For many multisystem managers, this task seems so overwhelming; they never seem to find time to create a comprehensive training manual that serves as the foundation of a solid training program.

So where does one start in organizing a training program? I think the logical way to approach this task is to categorize and separate the information by topic. Here is a sample list of topics:

- Introduction and Company Overview
- Introduction to Sound System Components
- Set-Up and Sound Check Procedures
- Troubleshooting Equipment Problems
- Introduction to Mixing Music
- Music Programming
- Presenting Yourself on the Microphone
- Interactive Skits and Bits
- Wedding Essentials
- Company Rules, Regulations, and Procedures

(You can find a more detailed listing of topics and training ideas in the Multisystem Management Department of DJ University, at <http://dju.prodj.com>.)

Organizing a list of topics to teach a new recruit is the easy part. Once you have a list of topics, you need to compile the information that you feel is important for each DJ and MC representing your company to know, understand and practice.

There are a number of great publications available to assist you with this process. *Turning*

Music Into Gold by Jeff Mulligan and Ryan Burger and *Spinnin' 2000* by Robert Lindquist are two publications that can help you get started with the task of laying out the information you wish to communicate. You will also need to rely on your experience and business style to personalize your training program.

To capture ideas, I recommend keeping a notepad next to your office desk, as well as with your sound system. As concepts pop into your head, jot them down! Then you can enter the information in your training manual a little at a time. You will be amazed at the cool ideas you come up with, that you normally wouldn't think to include in your program.

Educational Rendezvous

Your training program consists of more than just a manual filled with information. A comprehensive approach should include a combination of in-house training sessions and performance rehearsals, quizzes, in addition to (not instead of) on-the-job training. New trainees need to know what they have to do to be qualified to perform for your company. This is why you should develop a checklist of all of the training sessions they are required to attend, with a brief description of each one. You and your trainees will be able to easily see the progress they are making in your program, and you'll all have a clear understanding of what remains to be completed.

The typical training session should be scheduled when you can devote 100 percent of your time and attention to training a new recruit. If at all possible, have someone else answer the phones and meet with clients during this time period. Ideally, you should have the recruit read the sections of your training manual that you are

going to cover, in advance of the training session. Each training session should last approximately two to three hours.

Try not to fit too much information in one training session; the discussion portion of your training session shouldn't last longer than 45 minutes, with the remaining time being hands-on practice. For example, I find music programming to be a topic that I split up into two separate training sessions. In the first session, we cover the history of music, and give the trainee an overview of the various music genres, from big band music through rock & roll all the way to current music. This process takes about 45 minutes. In the second part of music programming, we discuss the philosophy of how to choose music sets and rotate music for the event. If I tried to do this in one session, the discussion portion of the training session would take at least two hours, and the trainee would likely lose interest.

Setting up a training program isn't easy. It won't happen overnight, and you have to be committed to working on a long-term project that you are custom-designing for your company. When you have a truly organized training program, you can be sure: Your new trainees will be better prepared to perform for their audiences...and your company will reap the benefits! ■

Paul Beardmore has owned and managed the DJ Connection in Front Royal, VA, since 1981. He has presented seminars on multisystem management at numerous national trade shows, serves as the Dean of DJ University (<http://dju.prodj.com>), and established the original DJ Cruise convention.

A New Level of KAOSS

The KP3 Dynamic Effect/Sampler is the latest addition to Korg's KAOSS series. The KP3 provides even more creative power for DJs, musicians and producers while retaining the intuitive, expressive and user-friendly KAOSS interface. New effects, synth sounds, enhanced sampling, computer connectivity and SD data storage are complemented by detailed visual feedback from the new pad lighting system.

Like all KAOSS Pads, the KP3 responds to the touch of a finger on its X/Y pad, for intuitive control over multiple parameters in real time. The Hold button locks the finger's current position on the pad and Pad Motion memorizes and repeats any gesture played on the pad. The new pad lighting system—64 individual LEDs in an eight by eight grid—can display the Pad Motion pattern as it plays, as well as many other visual cues.

The KP3 features 128 great-sounding effects programs containing new effects such as grain shifter, decimator, a vintage analog-style filter and expanded EQ. There are also drum grooves and unique vocoder and synth sounds derived from the Korg RADIAS.

To prevent abrupt changes when transitioning from one effect to another, the new FX Release function adds an adjustable delay tail when the user's finger is removed from the X/Y pad. The delay is automatically set to the current tempo and the depth of the FX release can be set and saved with each program.

The KP3 can sample from a wide variety of sources via mic and line inputs. Four Sample Bank buttons (100 total banks) allow the user to create, play and save looped and one-shot samples on the fly. All samples are recorded using high resolution 24-bit converters and stored in 16-bit/48 kHz format. Samples can be saved on a Secure Digital (SD) card or transferred to computer via USB.

The KP3 thinks in musical terms, allowing the sample length to be defined in terms of beats, not seconds. When sampling is finished, the sample will immediately start playing in sync with the sample source. As the sample plays, its start time can be fine-tuned further.

Time-Slicing divides a sample into separate parts. The eight Program Memory buttons can turn individual slices on/off in real time, resulting



in new rhythmic patterns. The KP3 can also sample its effects and even resample the entire output for powerful, multi-element sounds.

All tempo-related functions (sampling, effects) are accurate to one tenth (.1) of a BPM for more precise matching to external devices. KP3 features an improved auto-BPM detection from the audio input, Tap-Tempo entry, as well as a manual tempo setting. The KP3 can also send and receive tempo information via MIDI clock.

The KP3 is also a MIDI controller, transmitting three controller signals from its

touchpad, along with data from the slider. The Sample Bank buttons send and receive MIDI note messages as well as program change commands and clock information.

USB computer connectivity allows for convenient data transfer to a computer. The included editor/librarian software also allows AIFF and WAV audio files to be loaded into the KP3 and includes sample-rate pitch correction.

The Korg KP3 will be available in November 2006. - www.korg.com ■

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Professional DJ?

An Alternative Approach

By Mark Johnson

Our resident curmudgeon responds to a fellow writer with a differing view of DJ professionalism

As a writer for *Mobile Beat*, I try to take a pragmatic, businesslike approach to this industry without succumbing to the hype that is so pervasive. Thus, it was with great interest that I read "What Does 'Professional' Really Mean?" by David Hanscom in a recent *Mobile Beat* issue (May 2006, Issue No.101).

On the whole, I agree that there is rampant overuse of this word and that it is often misunderstood. But I must take exception to four out of the five commandments that were brought forth in David's survey.

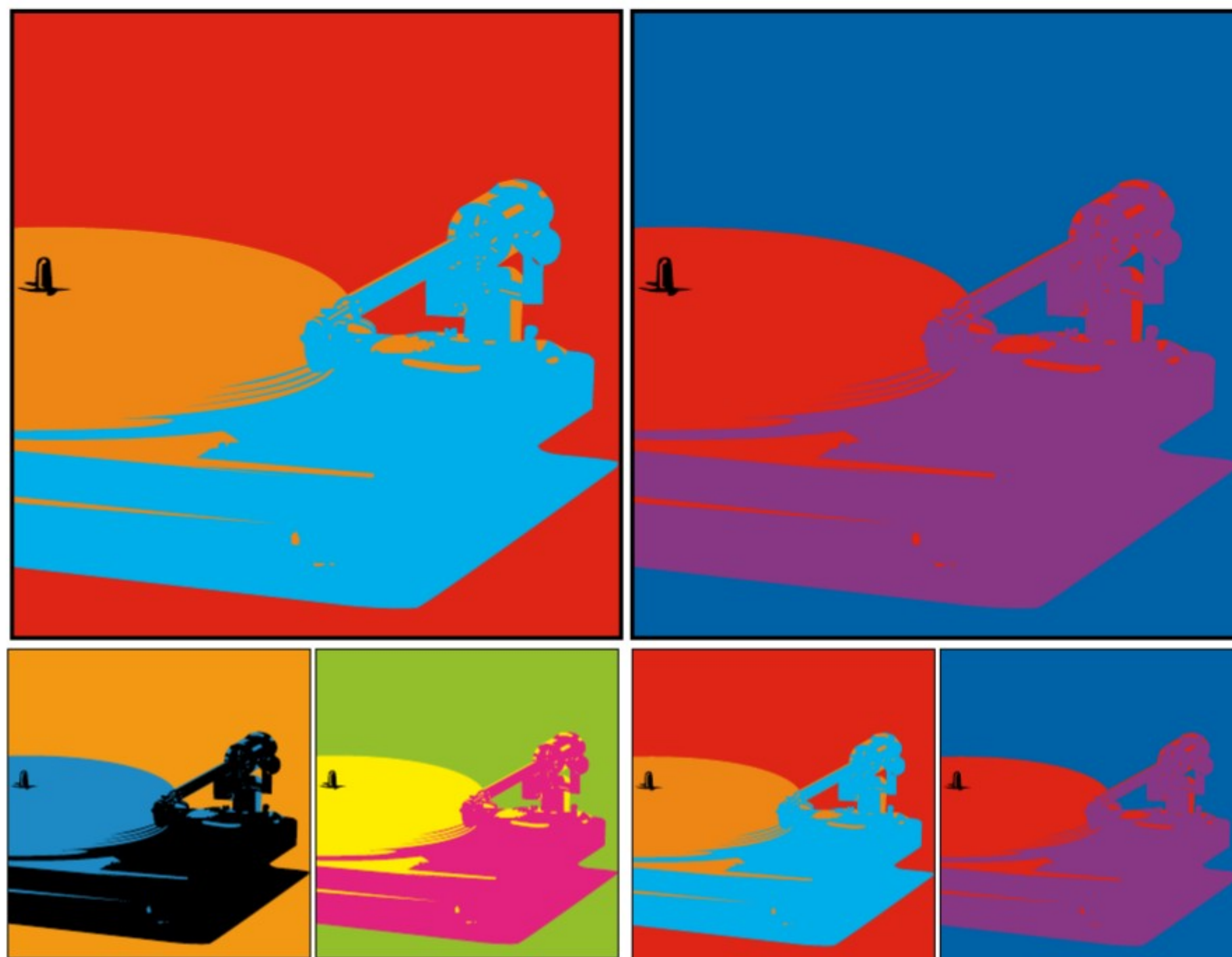
Commandment #1

You must be full time. One of the first articles I wrote for MB was called "The Myth of the Single Full-Time Mobile DJ." In that article, I explored many contradictions that surround the attempt to extract a full-time, normal adult living from being a single-unit mobile DJ. From the responsibilities of a family, mortgage, college investments, vacation, sick days, and other liabilities, to the need to book every weekend through the year (including the off-months), it is truly a challenge. Not that it's impossible, but there are many elements working against this pursuit.

Does that automatically place every part-time mobile DJ in the category of being non-professional? I've been in contact with many part-time mobile DJs in my area (central New Jersey) and each of us has a significant full-time job that allows us to perform our mobile DJ gigs on the weekends. Virtually every event that we do is on the weekends, when our clients, the regular people, are able to schedule parties for their guests.

Commandment #2

You must perform for hundreds of events per year. We part-time guys certainly don't perform for hundreds of events per year. Two to three per month is more the norm, with some months, like January, holding barely one and May/June providing more opportunities due to graduations and weddings.



Do you ask a carpenter how many nails he has? How he chooses and uses his nails is a lot more important than how many he has.

Does this imply that to perform "hundreds" of events per year (let's say 200), you would have 4 events each and every weekend? What magic spell is cast to generate business during the otherwise slow months of January, February, March, October, and November? Or do these hundreds cause May, June, July, September, and December to have 10 events per weekend to compensate for the slower months? Can't do this as a single DJ.

Plus, what magic causes the clients to book the nonweekend days of Monday through Thursday? We've all had rare bookings on these odd days, especially in December, but that's not that dependable.

Does "professional" mean that you must employ other DJs to handle your multiple bookings, with the additional equipment, music, training, and the headaches of personnel management? If that's not the case, why then should single DJs be condemned as not professional?

Commandment #3

Proper microphone etiquette. I agree with this commandment and have even written articles on not repeating the same blurb between songs.

Having each song end with the DJ saying "Okay, now..." gets repetitive real fast.

Commandment #4A

Best equipment. This borders on hype, as there are many significant manufacturers of purely professional speakers, amplifiers, mixers, lighting, and other equipment. There is no #1 or "best" manufacturer. They all sell professional-grade equipment, with professional features and road-worthiness. There are brand preferences for each element of DJ equipment with no real logical reason for these preferences.

Perhaps the phrase "best equipment" may imply nonhome versions of the components. We've all seen DJs with a tabletop setup of home-grade receivers and CD players, fake wood-grain speakers, and cheap speaker cables with wires scattered about. That equipment was not designed to run at 75 percent of full power for 4 to 6 hours or more. The use of such inferior equipment certainly illustrates a lack of dedication to our "profession."

Commandment #4B

Most music. I have uncovered this facade in many prior articles. As a record collector/DJ, I

own 25,000 LPs, 40,000 45s, 5,000 12" records, 2,500 CDs, 500 78s, and even 150 eight-tracks. Not to mention thousands of MP3s, my CD singles, or cassettes that I have made. Doing the math, I have access to over 475,000 songs in my collection. I've never run into a client who focused on my song count instead of just having the right music. Do you ask a carpenter how many nails he has? How he chooses and uses his nails is a lot more important than how many he has. Same for a mobile DJ, especially in this day of more and more diverse music sources.

Factor in many guests with their iPods and song counts become even more ludicrous. If you advertise your count of 50,000 songs, a DJ with 50,001 songs is automatically better than you. That's pretty stupid. Additionally, how do I know that I have more music than my competitors? They aren't going to answer if I ask as a DJ, and what client is going to ask for an exact accounting of your number of tracks?

Sure, I look at my competitor's equipment and music libraries if I run into them at a multiple party room facility, or if I'm a guest at an event. But I'm more interested in his or her mixes and MCing style. I don't get clients asking what kind of speakers, mixers, or CD players I have. I truly believe that these perceived differences are just advertising ploys.

Commandment #5

Must advertise in all bridal magazines. This offends on two fronts. First, you'll go broke hitting "all" bridal magazines and who says that you want to market to weddings anyway? For some of us, weddings represent only a small fraction of the events that we perform for.

My school dance clients, Sweet 16 clients, corporate clients, and random family clients don't care about bridal magazines. I've written before on the expenses of advertising and the return on investment that it could or could not bring. Referrals have been the number one advertising method for me and shall continue to be. I don't need to return dozens of phone calls for clients shopping based on price alone.

There are many, many professional wedding DJs in my area that are more capable than I in producing a spectacular, tuxedo-clad, David Lee Roth-style MC'd wedding. Some of my associates and I tend to be anti-tuxedo wedding DJs. Many clients don't buy into the Barnum & Bailey production that many wedding DJs have to offer, especially folks celebrating second marriages. Different strokes.

In Summation...

Perhaps the most offending commandment was the requirement to be full-time. As I have reviewed my opinion with my fellow part-time DJs, we all have concluded that being a one-unit part-time DJs is a good complement to our regular livelihood. None of us can fathom growing our DJ business to the point that we need to hire extra DJs for the multiple bookings. We all concur that at that point we become DJ managers in addition to remaining as DJ performers.

None of us would trade our otherwise lucrative Monday to Friday, 9 to 5 jobs for the

full-time DJ business. A steady paycheck with paid benefits, sick days, and holidays is hard to replace, one DJ event at a time. Plus, having children, I enjoy time with them on the weekends for sporting events, Boy Scouts, and perhaps attending other parties as a guest instead of as a DJ. Not to mention that since we all are married, being away every Friday and Saturday night would not be conducive to maintaining a healthy relationship. All of our spouses have ceased attending our DJ events out of repetitive boredom and not having our full attention.

We feel that we are no less professional due to our part-time status. We've invested in professional equipment, built an appropriate music library for our audiences, and conduct ourselves in a professional manner before, during and after our performances. Plus, our interpersonal skills learned in our 9-5 world certainly help with our DJ clientele.

On another topic from that article, I think it is far-fetched to compare a mobile DJ owner to a doctor, lawyer, or accountant. These are college-educated professions with a recognized curriculum, a set of professional standards, an approval procedure, and periodic license requirements. Those professionals earn the respect of the general public after investing between eight and twelve years and a vast amount of money in their training before hanging out their shingles. Their value is directly connected to their ability to execute their skills accurately and the incredible consequences if they do not.

Working toward the professionalism that doctors, lawyers or accountants maintain is a noble pursuit. But I can't imagine a proud mother announcing that her daughter is marrying a mobile DJ. We've all seen Adam Sandler in *The Wedding Singer*. Same thing.

Our industry itself is unregulated and contains no standards. We register our business for banking, tax, and insurance purposes, but that's a generic registry. Perhaps insurance may be more detailed, as it's based on our activity, not our income.

How do standards get created? DJ conferences offer useful business ideas but nothing along the line of standards. How would they be enforced? There is no national DJ complaint hotline to report on bad DJs. There's the Better Business Bureau but, again, that's for generic business practices and not specific DJ practices.

The marketplace seems to be the best test of practicing good, professional DJ skills. If you're abrasive on the first phone call, you won't get any further. If you are a slob or are obnoxious during the event, you won't get any referrals. Sooner or later you will run out of first-time customers and need to change your methods. ■

We invite you to join the debate on DJ professionalism. Send e-mails for our Feedback section to dwalsh@mobilebeat.com, or join the conversations on DJ business at <http://start.prodj.com>. – Ed.

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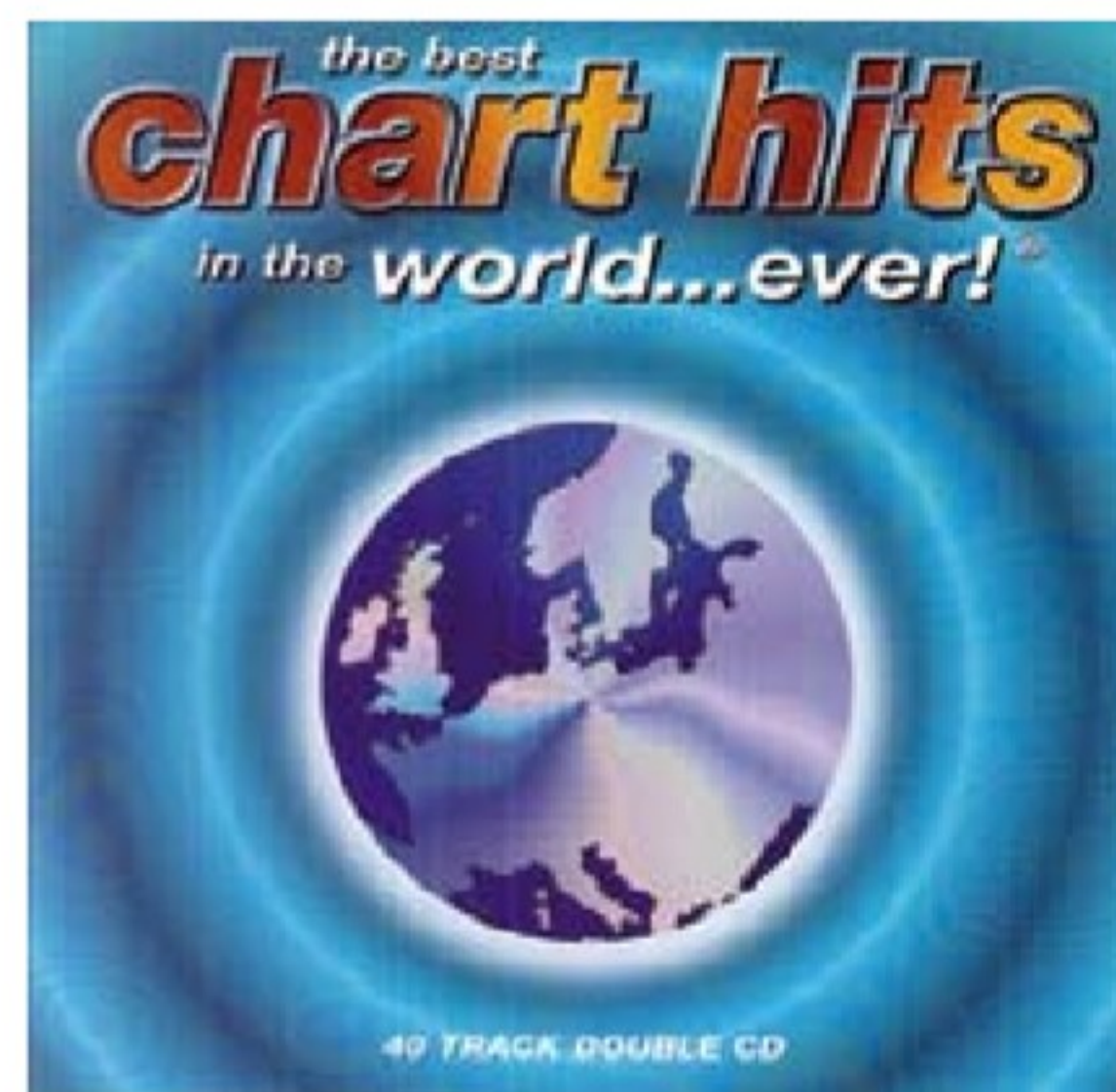
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For more information and availability on any of the CDs in this Music News column, visit www.HitMusicb2b.com or call A.V.C. Sebastian at 973-731-5290

By Fred Sebastian

Try as they do, the major labels continue their quest for the next blockbuster hits but not without “blowback.” This term, coined by the CIA, refers to the negative consequences an intelligence operation. In what many would label an “unintelligent operation,” the music industry has taken a bit of a hit from the “canned,” assembly-line approach to music making. Yet it also serves to remind us that tried and proven hit music does have staying power, appeal, and often timelessness on its side. Even in this digital download age, there ain't nothing like the real thing. Here are a few outstanding CD compilations loaded with the real thing—hits!

There never used to be a shortage of party CD compilations, but even back when there were many, few rose to the top. In this day of diminishing CD offerings, I'm thrilled to tell you about THE BEST PARTY EVER!—a two-CD compilation that does live up to its name. All these original party anthems are the real thing. It's disco, dance, reggae, pop, hip-hop...it's a killer party collection. So it should come as no surprise that this compilation is only available in short supply.

BEST PARTY EVER!

WAKE ME UP BEFORE YOU GO GO	WHAM!
GOOD TIMES	CHIC
STAYIN' ALIVE	N-TRANCE W/ RICARDO DA FORCE
Y.M.C.A.	VILLAGE PEOPLE
STARS ON 45 - ABBA MEDLEY	STARSOUND
SATURDAY NIGHT	WHIGFIELD
WHAT IS LOVE	HADDAWAY
RHYTHM OF THE NIGHT	CORONA

IT'S MY LIFE	DR. ALBAN
RELIGHT MY FIRE	TAKE THAT W/ LULU
HEY NOW (GIRLS JUST WANNA HAVE FUN)	CYNDI LAUPER
ALL THAT SHE WANTS	ACE OF BASE
HERE COMES THE HOTSTEPPER.....	INI KAMOZE
BOOMBASTIC.....	SHAGGY
ONE STEP BEYOND	MADNESS
BABY COME BACK	PATO BANTON W/ ROBIN & ALI CAMPBELL
TWIST AND SHOUT	CHAKA DEMUS & PLIERS
.....	W/ JACK RADICA &
TAXI GANG	
GIVE IT UP	THE GOODMEN
MOVING ON UP	M PEOPLE
RIDE ON TIME.....	BLACK BOX
NO LIMIT.....	2 UNLIMITED
COME ON EILEEN.....	DEXY'S MIDNIGHT RUNNERS
YOUNG AT HEART	THE BLUEBELLS
LOVE SHACK.....	B-52'S
THE SHOOP SHOOP SONG (IT'S IN HIS KISS).....	CHER
CROCODILE ROCK	ELTON JOHN
LA BAMBA	LOS LOBOS
REET PETITE	JACKIE WILSON
BABY LOVE.....	THE SUPREMES
I WILL SURVIVE.....	GLORIA GAYNOR
I'M IN THE MOOD FOR DANCING	THE NOLANS
THE LOCOMOTION	KYLIE MINOGUE
THE ONLY WAY IS UP	YAZZ & THE PLASTIC POPULATION
STARS ON 45 - BEATLES MEDLEY	STARSOUND
GROOVE IS IN THE HEART (PEANUT BUTTER MIX)	DEEE-LITE
DECEMBER '63 (OH WHAT A NIGHT)	THE FOUR SEASONS
LET'S DANCE	CHRIS MONTEZ
SHOUT	LULU & THE LUVVERS
D.I.S.C.O.....	OTTAWAN
I'M TOO SEXY	RIGHT SAID FRED
CAN CAN	BAD MANNERS

THE TIME WARP	DAMIAN
COTTON EYE JOE.....	REDNEX
ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE.....	MONTY PYTHON

There's nothing like chilling in the face of record-setting summer temperatures, in the hope that global warming will finally cook some sense into our leaders. So you need THE BEST EVER SUMMER ALBUM like you need a cool summer breeze. It's great stuff! Classic fun summer hits from a time when you didn't even need SPF 2.

BEST EVER SUMMER ALBUM

GOOD VIBRATIONS	BEACH BOYS
LET'S GO TO SAN FRANCISCO	THE FLOWERPOT MEN
SUMMER BREEZE	ISLEY BROTHERS
LONG HOT SUMMER.....	THE STYLE COUNCIL
SUMMER (THE FIRST TIME)	BOBBY GOLDSBORO
ALBATROSS.....	FLEETWOOD MAC
BAMBOLEO	GIPSY KINGS
LA BAMBA	LOS LOBOS
DIGGING YOUR SCENE	BLOW MONKEYS
SUNNY AFTERNOON.....	THE KINKS
SITTING IN THE PARK.....	GEORGIE FAME
PERFECT DAY	LOU REED
SAN FRANCISCO	SCOTT MCKENZIE
SURF CITY	JAN & DEAN
SURFIN' U.S.A.....	THE ASTRONAUTS
WALKING ON SUNSHINE	KATRINA & THE WAVES
IN THE SUMMERTIME.....	MUNGO JERRY
HERE COMES SUMMER.....	JERRY KELLER
SUMMER HOLIDAY	CLIFF RICHARD & THE SHADOWS
DREAM A LITTLE DREAM OF ME	THE MAMA'S & THE PAPA'S

Heard a guy the other day ask, "What the hell has become of rock music?!" Yes, all things evolve, but let me reiterate: there ain't nothing like the real thing. DRIVING ROCK will take any fan of classic rock home with a van full of heavy hitters, superstars, and superhits! This was cruisin' at barely a buck a gallon, which went a long way, and still does on these two CDs.

DRIVING ROCK

RADIO GA GA	QUEEN
HERE I GO AGAIN.....	WHITESNAKE
LEGS	ZZ TOP
RHIANNON	FLEETWOOD MAC
LONG TRAIN RUNNING	DOOBIE BROTHERS
ROCK 'N ME.....	STEVE MILLER BAND
TWO PRINCES	SPIN DOCTORS
MMM MMM MMM	CRASH TEST DUMMIES
INSIDE	STILTSKIN
L'IL DEVIL.....	THE CULT
CAN'T GET ENOUGH	BAD COMPANY
BLACK VELVET.....	ALANNAH MYLES
YOU CAN GO YOUR OWN WAY.....	CHRIS REA
ROCKY MOUNTAIN WAY	JOE WALSH
WELL ALL RIGHT	SANTANA
DEAD RINGER FOR LOVE.....	MEATLOAF
IF I COULD TURN BACK TIME	CHER
VOODOO CHILE (LIVE)	JIMI HENDRIX
DRIVE	THE CARS
HAZARD.....	RICHARD MARX
TO BE WITH YOU.....	MR. BIG
SHOW ME HEAVEN.....	MARIA MCKEE
ABRACADABRA	STEVE MILLER BAND
STOP DRAGGIN' MY HEART AROUND	STEVIE NICKS
BECAUSE THE NIGHT	PATTI SMITH
SWEET HOME ALABAMA.....	LYNYRD SKYNYRD
THERE GOES ANOTHER LOVE SONG.....	THE OUTLAWS

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NOTHING'S GONNA STOP US NOW	STARSHIP
BROKEN WINGS	MR. MISTER
TIME AFTER TIME	CYNDI LAUPER
BLACK BETTY	RAM JAM
I WANT TO KNOW WHAT LOVE IS	FOREIGNER

What's toppin' the pop charts may not always make sense, but those chart toppers often tug at the ears of the masses until they embed that little catchy something that people begin to like. **THE BEST CHART HITS IN THE WORLD...EVER!** is a double-disc compilation of great pop gems that didn't have to tug hard to please the masses. With pop, dance, and hip-hop, this is a needed compilation, 'cause DJs do got to please the masses!

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For more information and availability on any of the CDs in this Music News column, visit www.HitMusic2b.com or call A.V.C. Sebastian at 973-731-5290

Stay Tuned...



Last Man Standing: Jerry Lee Lewis

Last Man Standing, the much-anticipated new studio album from mythic rock & roll pioneer Jerry Lee Lewis, is set for release on September 26, 2006, featuring a dream roster of guest artists. Jimmy Rip and Steve Bing produced Lewis's forthcoming CD for Shangri-La Entertainment, and Jeff Ayeroff's Artists First music label will be releasing the CD with distribution by ADA/Warner Bros.

The record pairs Jerry Lee Lewis with a who's who of pop, rock, blues, and country music superstars ripping their way through a fantastic set list of 21 monumental songs. Mixing blues and country with his fiery brew of R&B, gospel, and the spirit of the rock & roll he virtually invented, Jerry Lee Lewis has created 21 million-dollar duets on this scorching new album.

Superstar artists performing duets with Jerry Lee Lewis on *Last Man Standing* are: Jimmy Page ("Rock and Roll"), B. B. King ("Before The Night Is Over"), Bruce Springsteen ("Pink Cadillac"), Mick Jagger on vocals and Ronnie Wood on pedal steel guitar ("Evening Gown"), Neil Young ("You Don't Have to Go"), Robbie Robertson ("Twilight"), John Fogerty ("Travelin' Band"), Keith Richards ("That Kind of Fool"), Ringo Starr on vocals ("Sweet Little Sixteen"), Rod Stewart ("What's Made Milwaukee Famous"), Toby Keith ("Ol' Glory"), Eric Clapton ("Trouble in Mind"), George Jones ("Don't Be Ashamed of Your Age"), Willie Nelson ("A Couple More Years"), Buddy Guy ("Hadacol Boogie"), Don Henley ("That's What Makes the Irish Heart Beat"), Kris Kristofferson ("The Pilgrim: Chapter 33"), Kid Rock ("Honky Tonk Woman"), Little Richard ("I Saw Her Standing There"), Merle Haggard ("Just-a-Bummin' Around"), and Delaney Bramlett ("Lost Highway").

Just prior to the album's release, the City of Memphis declared Tuesday, September 19, 2006 to be Jerry Lee Lewis Day. The festivities include a dedication to Lewis and a charitable donation being made to MusiCares, a philanthropic arm of The Recording Academy. This organization provides a safety net of critical assistance for music people in times of need, with services and resources that cover a wide range of financial, medical and personal emergencies. The dedication will be followed by a 20-minute live performance by Lewis and his band at Spin Street Music which will also be open to the public.

Jerry Lee Lewis cut his first record in 1956, and is, in essence, the "last man standing" from Sun Record's legendary collection of talent that included Elvis Presley, Johnny Cash, Roy Orbison, and Carl Perkins, to name a few. Over the course of his career, Lewis has never stopped touring and is still an incandescent performer who makes every gig a transformative experience. ■

Promo Only Scares Up Fright-Themed Videos

Featuring 33 digitally enhanced music videos on one DVD, Promo Only's new Spooky Videos collection will add just the right touch of music video madness to your Halloween festivities.

"It is a little scary to think that, until now, there's been no video compilation that completely addresses one of the biggest party nights of the year," said Jim Robinson, director of Promo Only. "Thankfully, that nightmare's over. We've designed Spooky Video to provide those searching for Halloween content a collection of essential fright-night classics like no other."

Track listings include such fright-themed favorites as: "Devil Inside" (INXS), "Weird Science" (Oingo Boingo), "Somebody's Watchin' Me" (Rockwell), "I'm Your Boogie Man, White Zombie; "Ghostbusters" (Ray Parker, Jr.), "Nightmare" (Brainbug), "Bark at the Moon" (Ozzie Osbourne), and, of course, "Thriller," by Michael Jackson.

Promo Only has also released Hot Video Classics Best of 1994 Volume 2, the latest in its catalog of music video classics on DVD. Featuring 40 digitally enhanced music video hits on one DVD, Hot Video Classics Best of 1994 Volume 2 track listings include such all-time favorites as: "The Sign" (Ace of Base), "Another Night" (Real McCoy), "Juicy" (Notorious B.I.G.), "Round Here" (Counting Crows), "Secret" (Madonna), and "Baby I Love Your Way" (Big Mountain).

"With each new issue of our Hot Video Classics series," said Robinson, "we continue to offer our subscribers all the top video hits of any given era on one convenient disc—which is why you'll find our '70s, '80s, '90s, and 2000 compilations in more DJ booths and on more nightclub screens than any other classic collection."

For more information concerning Spooky Videos, Hot Video Classics Best of 1994 Volume 2, or any other Promo Only audio or video product, go to www.promoonly.com.

Pro Jingles for Not Much Jingle

Music content provider TM Century, Inc. has launched iJingles.com, a Web site for nonbroadcast clients to purchase world-class musical jingles for personal use.

iJingles are fully sung and produced in TM Century's Dallas studios for \$225 each. They can be customized and sung for use by Internet-only broadcasters, club/mobile DJs, and for personal events such as birthday parties, holiday greetings, and wedding videos. Jingle enthusiasts will find jingles and themes on iJingles.com that TM Century originally created for use on the airwaves and satellite networks around the world. Shouts, chants, and whispers are also available for \$50 each online. After an iJingle is produced, it is delivered via e-mail to the client.

"This is the 'i'-generation," explains Sean Martin, managing partner of iJingles, "and it's exciting to have a new market for a traditional, trusted product where there's clearly enormous potential. iJingles has a catalog of four decades worth of magical, musical branding from one of the most respected names in the jingle business. It's going to be a lot of fun!"

David Graupner, president and CEO of TM Century notes, "With the explosion of iPods and other similar devices, the marketplace for personal

jingles has exploded. We look forward to tapping into the fast growing market."

For more information on iJingles, please e-mail ijinglesinfo@tmcentury.com or visit www.iJingles.com

Musical Surprise Inside

Beatport (www.beatport.com), the premium electronic music download store, has partnered with Pioneer Pro DJ (www.pioneerprodj.com) to launch an exciting new promotion, the Beatport / Pioneer Gift Card Campaign. This new incentive involves \$10 gift cards being inserted into certain Pioneer models: the CDJ-200, CDJ-800MK2, CDJ-1000MK3 and the DJM-800. This initial promotion will last for a 6-month period starting with products purchased after September 1, 2006. Pioneer customers and fans will also receive a free 10-sng soundtrack, available for download from www.beatport.com/pioneer.

"We are very excited about this promotion," said Jonas Tempel, CEO of Beatport. "Beatport and Pioneer share the same commitment to quality and innovation in the electronic music space. This is a great opportunity to introduce the loyal Pioneer Pro DJ customers to the ease of shopping at Beatport."

Creators of the industry-standard CDJ-1000 digital turntable, Pioneer led the way in bringing vinyl-style performance to the digital music world. With more than 100,000 songs available in the Beatport catalog, and 3,000 label partners, Beatport has become the industry leader in the electronic music download space. This marketing initiative will give purchasers of Pioneer gear a taste of the Beatport experience, and gives them immediate access to content to play on their recently bought equipment.

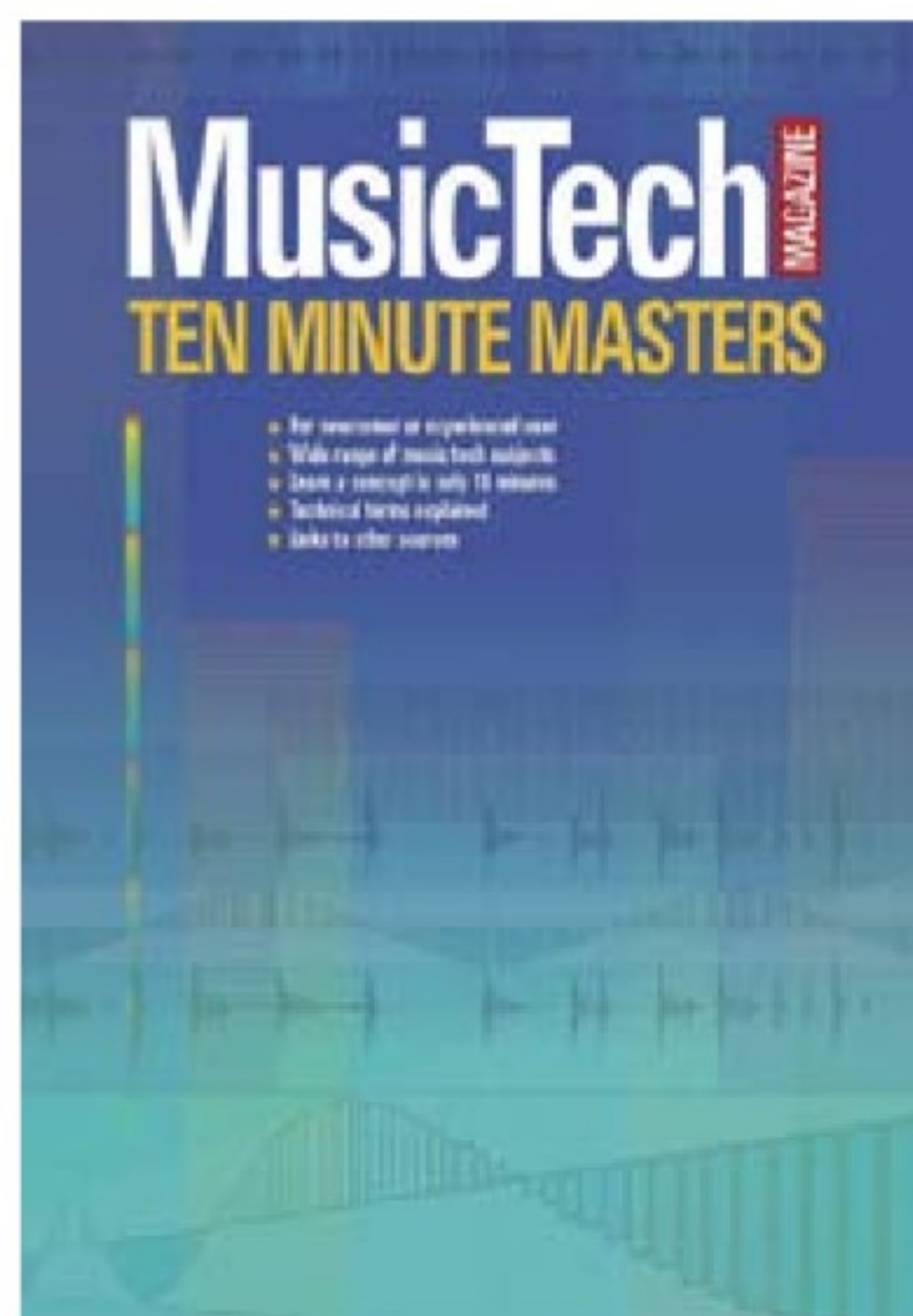
Karl Detken, director of product planning for Pioneer's Pro Audio Division, said, "We keep a close watch on the market to evaluate 'new kids on the block,' trends, and what direction we should to take. With the growth of MP3 and the ability to play MP3s on all our digital CDJ turntables, we knew it was time to partner with the leader in dance music downloads..."

Ten Minutes to Technical Enlightenment

MusicTech Magazine's Ten Minute Masters is a collection of "potted" explanations of music theories, technologies, protocols, and processes. As useful to the newcomer as to the expert, the collection gives everyone sufficient information to grasp a concept in the space of 1,500 words—or just ten minutes.

Whether you're a performer new to technology, or a technical expert a bit light on your musical theory, the book will help you fill your knowledge gaps and add useful snippets to what you thought you already understood. From filters to Firewire, microphones to mixers, and samplers to surround sound, this is an invaluable collection for anyone involved in the music technology field.

The collection is drawn from the British publication *MusicTech Magazine*, the practical magazine about music recording and production. *MusicTech Magazine's Ten Minute Masters* is published by PC Publishing (ISBN 187077504X, 160 pages, \$17.95 U.S., \$23.95 Can.)



FEEDBACK FROM PAGE 6

Kids flooded the dance floor and started moshing, jumping, going nuts. You would have never guessed it. I think their parents must have locked them in their rooms for four hours a night to study <smile>. Just needed the right song to let loose. The song is actually pretty cool. Kind of an acquired taste, like most all of System of a Down music. <Smile>. —Booms

Last summer at a wedding reception, the bride's biker-mama aunt (who also made a beautiful cake) asked me to play "Rock and Roll Hootchie Koo" by Rick Derringer, which I did. It packed the floor with seemingly straight-laced older guests, who then proceeded to go nuts when I followed it up with Pat Travers' "Boom Boom (Out Go the Lights)" —bp

Over at the Club DJ Forum you'll find a slightly less light-hearted discussion of hip-hop saturation in the dance clubs and beyond.

Topic: SICK OF HIP HOP...Enough!!!

I've been patient. I'm losing good go-go dancers because they are burnt out on dancing to the same crappy hip-hop songs every weekend. I'm losing good "fill in" DJ's because they are tired of spinning the same crappy hip-hop.

It's not that I hate hip-hop. I'm just sick of it being the ONLY FORM of Top Forty today. The most irritating thing is the attitude of the people. You can play a full hour of ALL HIP-HOP and try to throw in a retro track and BAM!! You are slammed with people asking "When you gunna play some more hip-hop?"...

What is worse is that the genre isn't producing enough "Dance Club"-oriented tracks to keep it fresh. Yes, there are a bunch of popular "radio" hip-hop tracks, but most are too slow to play in a club. Sorry, but anything under 89 BPM is WAY TO SLOW to keep the energy alive. Maybe every other month, a fresh new track comes out but then that is it...It used to be that there were a handful of fun, great party hip-hop songs that came out and it was new and exciting and FRESH! Not anymore. Sad...

Sorry, just a rant I have...Fed up with the whole idea of hip-hop being the only thing to play and people excepting this as the norm. Sux!!!!

I fear that the continuation of hip-hop will ruin our industry and make some really talented DJs get out of the biz. —FlipFlop

Replies (highlights)

While I feel your pain, if hip hop brings in large crowds, I wouldn't give a d***... if you're in the business of making money—which aren't we all? <Very happy> Then you just have to learn to deal with it. Everything goes in cycles... some cycles just take a lot loooooonnnnnnggggggeeeeeerrrrrr to go around. Hang in there! —djruhouse

You've articulated very well something I've been feeling for the last several weeks. Thank you!

May I add something to this particular rant? People who are "spoon fed" by radio to the point that they can't or won't allow themselves to like

anything that they haven't had hammered into their heads by Clear Channel. I mean, beyond "retro," they don't KNOW more than five songs, and in a five-hour night, I can't and won't rotate the SAME FIVE SONGS, over and over.

It's a challenge, and I'll be taking it again tonight. —Steve

Steve, that's the exact reason I got out of radio. The playlist went from about 75 to 50 then to 35! Plus there were five "power songs" that you HAD to play every two hours! Do a six-hour shift and you'd hear that group three times—AAAGGGHHH!

Plus, Cheap Channel (as we called them) would not let you make your own intro or any actual thoughts. Everything was spoon fed on a computer screen—just read it and shut up. You'd have to do your best to make it sound like it was genuine. It became a job and wasn't fun anymore. Thank you CC for turning me onto XM!! —dunlopj

I agree. I liked the clubs more in the '90s when you could play stuff like Amber, LaBouche,

People are surprisingly deep these days. Last night, I did a bar mitzvah for a couple of boys who wanted to hear classic rock. Led Zeppelin, CSNY, Yes, Stones, and some Motown for dancing fun.

Montell Jordan, Crystal Waters, etc. Hmm, I have to dig out my Jock Jam CDs and listen to them again. That was good clubbin' music. —DJXtreme00

I respect, obviously, everyone on these boards—but I couldn't disagree more.

It is my belief, that people request or "demand" hip-hop because that's all they KNOW and think is COOL to dance to. Whether it's a mitzvah, prom, or club, I believe that the key to being able to mix up the music is by connecting with the guests/students/patrons/drunks idiots, whatever the crowd might be!

When I'm spinnin', I'm on the mic a ton, not to be obnoxious, but to make sure my crowd knows I'm there to party. If you create a rapport with your crowd, no matter how large (I've spun in front of more than 8,000 before) they will do whatever you tell them to. At my prom last night, I dropped some songs other DJs might call me crazy to drop at a high school prom, but because I'm on the mic getting them hyped up and "on my side." They danced to rock and reggae and techno just as much as they danced to hip-hop because I was on the mic saying that it's time to rock out, and I know you can get crazy...I wanna hear ya... blah, blah, blah. As a DJ, my job isn't just to play music. My job is to put energy in the party. The only DJ I've ever personally witnessed who's spinning abilities MCed for themselves was DJ AM. Other than that, getting on the mic helps me a lot to be able to mix it up.

Is hip-hop still the most popular style? Of course. But when the energy is right and the MC'in is on par, you can mix anything in and keep the crowd happy. That's what it's all about, isn't it? —EEDJParty

Folks said the same thing in the late '70s and early '80s, when disco ruled. People with sophistication and breadth complained that all the clubs played only disco; that only disco artists were making money; that disco was too single-minded to last; and so forth. Everybody (fans and haters) acted like disco would rule forever—but ya know, trees didn't grow to the sky then, and they don't grow to the sky now.

And anyway, it's different now. Yes, radio is a wasteland. I say: so what? It's worth every penny I pay for it. The time for radio's primacy has come and gone. XM, iPods, songs for a dollar, allmusic.com to help folks get broad, and general globalization of music (for example, reggae).

And that's ok. People are surprisingly deep these days. Last night, I did a bar mitzvah for a couple of boys who wanted to hear classic rock. Led Zeppelin, CSNY, Yes, Stones, and some Motown for dancing fun. After the floor was filled, I gradually led the crowd up to "Boricua Anthem," which everybody loved—even though I'm 200% sure that nobody there had ever heard it. "American Pie" during dessert. James Brown, a little reggae, Ramones, and closed with "Na Na Hey Hey Kiss Him Goodbye." I got raves from the kids—at one point, about half a dozen boys came to the booth, just to say "Keep it fast—you're the best!" And for the whole evening, I played nothing from the urban section of the collection, and exactly one song from the Promo Onlys.

Don't get me wrong—hip-hop rules most gigs...for now. And I'm very much keeping my PO subscriptions up to date, because gigs like last night don't dominate (yet). But at least here in NY, I'm seeing the start of a reaction to boring music among music buyers, both adults and kids. Just one man's opinion... —MoonDJ ■

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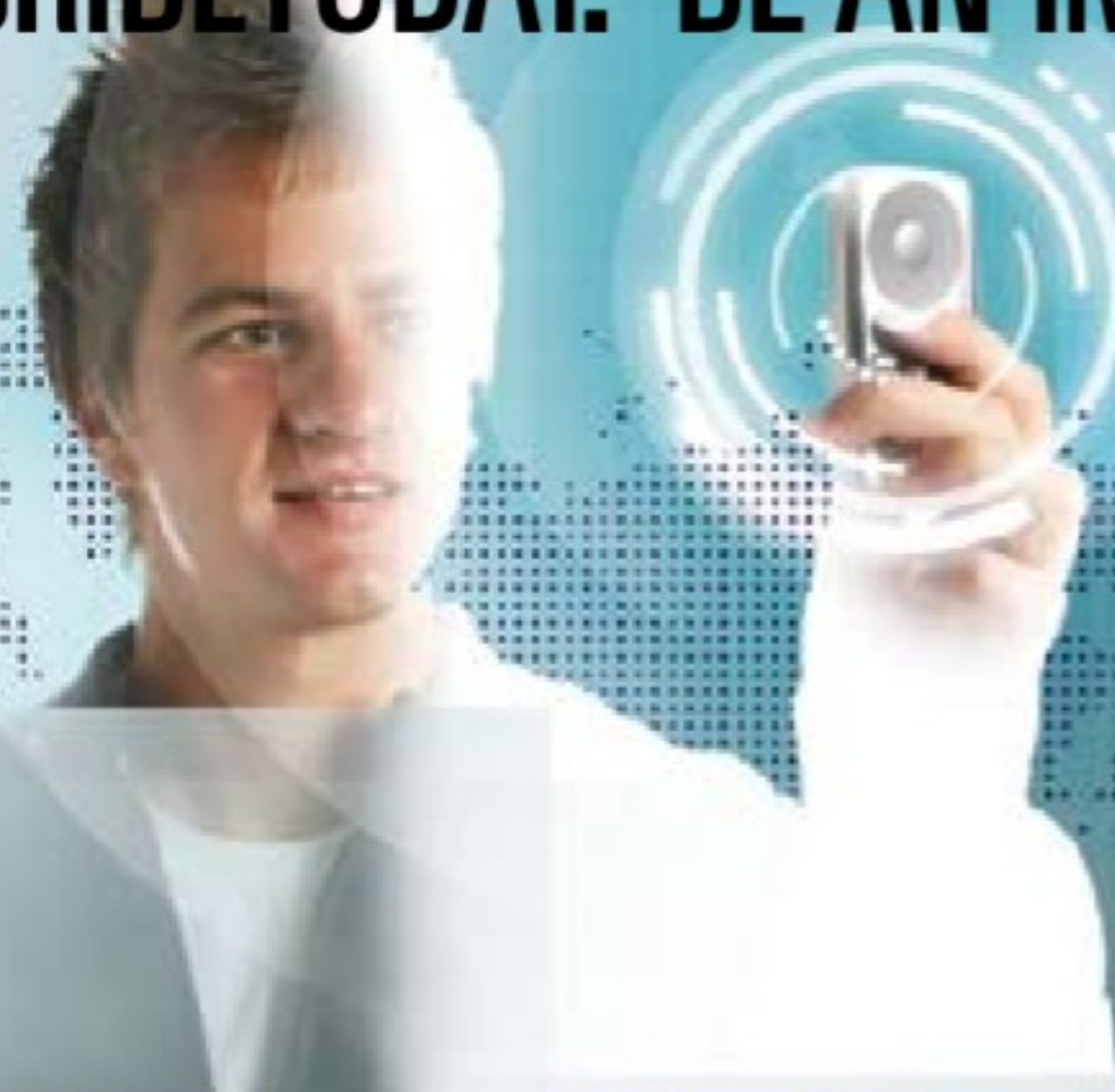
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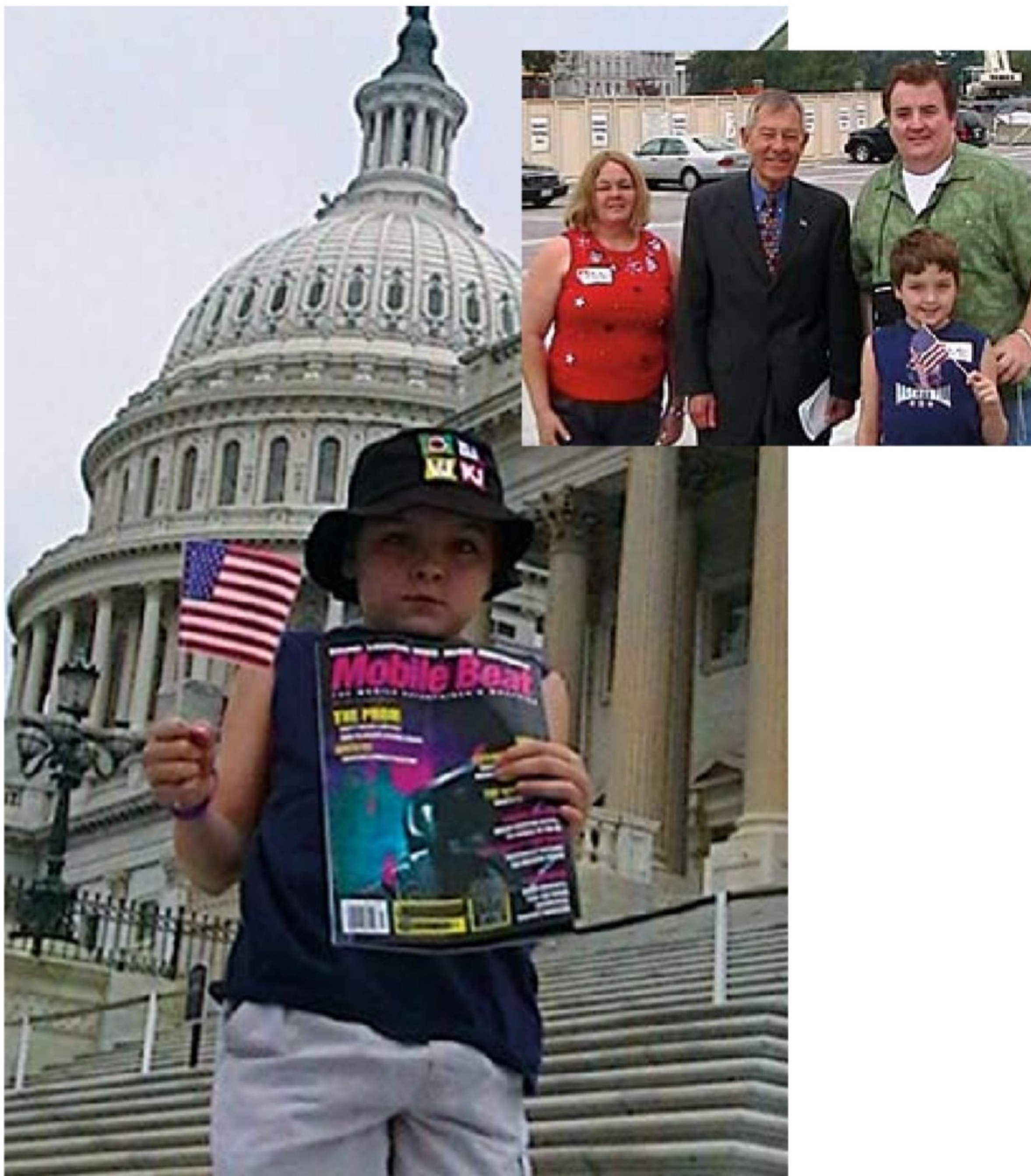
Professor Jam, Laurie and Daniel P. Rader, (a.k.a. Jam Jr.), spent a few days visiting our nation's capital, during the early summer of 2006.

"Visiting Washington is an experience I recommend for everyone within our industry," said Professor Jam. "The National Archives, which stores some of our nation's greatest documents, is a fitting area to spotlight Mobile Beat on the road. As I was photographing Daniel (Jam Jr.) on the back stairs of the Capitol Building with a recent issue, a distinguished gentleman approached us commenting on how great a photograph it would make. He shared how he had his first visit to the Capitol when he was a Boy Scout at the age of thirteen and went on to introduce himself as George Voinovich.

Until this moment, I had never personally met Mr. Voinovich; however, while he was governor of Ohio, he had officially recognized me, in 1992, for Distinguished Service to the Citizens of the State of Ohio, where I had organized and participated in raising funds for local, as well as national charities...Now, as the distinguished senator for the state of Ohio, he took a few moments to speak to my family, on his way to a committee meeting—a unique first-time encounter I'll always cherish."

"There are so many other experiences we had while visiting our nation's capital, but I'll save the crazy poses and Secret Service story to share during Mobile Beat Vegas 07." ■

Where else has Mobile Beat traveled, across the globe? We would love to feature photos of you with your MB in some exciting, exotic or strangely humorous locale. Send your digital photos, with a brief note about where you were, to the editor at dwalsh@mobilebeat.com.



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A Dozen Networking Blunders and How to Avoid Them

Pitfalls to avoid and positive steps for successful connection-building

By Ken Day

Have you ever wondered why all of those networking groups you've become a part of have not delivered any positive results for you or your business? Because we're Americans, I offer a Top 12 List (an even dozen) of the biggest sales and networking mistakes for your consideration.

Take it from an old silverback who's had more than his fair share of networking misadventures. I'm going to share my experience, because the more you learn from everyone else's mistakes, potentially, the fewer you have to make yourself. So here we go...

12 Missing the Decision Maker

Don't assume that the boss or anyone's credentials make them the decision-making powerhouse. The key to a sale is being aware of who's got the hammer. Inevitably, you are the nail, and knowing who is going to be hitting you (figuratively, of course) will enable you to prepare for the type, style, and demeanor of questions and conversation that will be swinging your way. There is no organizational chart for most of the companies or individuals we encounter that can tell you who the "real" decision maker is. The people who are left after all the corporate reorganizations are exercising greater power than ever before, and the engaged couples we speak with are don't always have the final answer. The most important decision maker often can be found behind the most inconsequential or incongruent title or role definition.

11 Being Seen...as Insincere

Don't ever confuse visibility with credibility. Don't join any organization, particularly a trade organization, just for the sake of being one of the fray, or solely to advance your own personal and professional interests. Your motives will be painfully obvious, thus causing more damage to your reputation and your company's image than you might ever be able to recover from. A genuine interest in the others in the organization and a sincere willingness to assist in the advancement of the organization and its goals will undoubtedly add to an already full plate. Believe me: it will come back to you in time.

10 Stealing the Conversational Spotlight

Don't be a stereotypical American. There's a global perspective of Americans being identified as people who constantly expect and take a little bit more than they're entitled to. Believe it or not, the universe does not revolve around you. Make sure your attitude doesn't come across as such. Be open and giving in all conversations you enter into. It will be noticed and remembered. Ensure that you are asking more questions than you are answering and make sure the questions are valid. Most of all, listen to the answers—I mean really listen.

9 Interpersonal Record-Keeping

Don't keep a running tally in your mind of what you have asked for and what you've delivered, and don't take more than you're entitled to. In most cases, you should give and give again. Eventually (once you are accepted and recognized as part of the group) you will have several others giving and

giving again to you and they will also be doing the giving without keeping a tally.

8 Answering for Others

Don't say no for any other person before they have the opportunity to say it themselves. Don't presume that someone within reach of your network would automatically say no. More often than not, you will not have a clear picture of someone else's goals or how they intend to achieve them.

7 Lone Ranger Mentality

Don't be afraid to reach out for help when you really need it. It's human nature to want to assist others who clearly need help. People are especially generous with their time, money, and assets when they are familiar with the person in need. The needs can be great or small but without asking or at least making others aware of your plight, you will never know if someone could have been of assistance. I suppose if I were asked whether it's better to err on the side of caution and not risk embarrassment, I'd say, if the stakes are high, I'd risk the "begging factor" and go for it. The worst they can say is still no, but at least you didn't say it for them.

By the way, this type of situation is only acceptable once you are somewhat established within an organization, due to a variety of other factors. I address these in my soon-to-be-released book *It's Hard to Resist a Soft Sell*.

6 Passive Rudeness (Not "Making an Effort")

Don't neglect to "dance" with the one who brought you or the one who invited you. When someone in your network comes through for you or at least has brought you into a new group of people, professionals, cohorts, etc., don't be a stiff. Remember, these people didn't have to invite you

in or extend themselves, their services, or their friendship to you.

And here's an exceptional tip for you: Be sure to thank the person at the top, the host/hostess—whoever has the hammer. Believe it or not, people rarely do this. The thinking is that he, she, or they hear all day long what a super job their company is doing and what a great job they are doing to ensure that success. On the contrary—say thanks and you'll be remembered.

5 Assuming Too Much

Don't mistake the company's or the client's network for your instantly expanded network. If you're going to keep your clients, develop new ones, or secure your position within group, your network has to be as good as or better than theirs. You need:

- Support and sponsorship within your area of expertise and other areas outside of your area of expertise, so that you're able to provide information about another company's services if yours is not the ideal company for the client or if the client requires additional services that you don't provide;

- Lines of communication that tell you what's happening in other parts of your industry;

- A backup strategy in case you are not the client's initial choice, e.g., an industry network outside of your company, including associations and professional groups. Don't think that anyone else is going to provide you with this information.

4 Sluggish Responses

Don't be slow to answer any communication with you or your company. There's a call on your voicemail. You know that it's a request for help, and that it will take some time and trouble on your part. Don't ignore it, even if you never expect to have your effort repaid. Maybe no good deed goes unpunished, but no bad one goes unreported. Some of the major reasons network contacts, industry associates, and potential clients don't hire or work with many companies is their inability to respond to communications in a timely manner. Now, the perception of a "timely manner" really varies from person to person. Just remember; sooner is better.

3 Falling Behind the Times

Don't become the old and out-of-touch person or company. It probably isn't just your network of people and clients

that's aging; it's you. Unless you make a genuine effort to keep updating your technical skills, knowledge, equipment, music, comprehension of current industry trends, and the desires of your target market, your network will shrink and so will your business. Information, trends, and styles are changing at a record pace. If you don't make the effort to remain appraised of the market and stay in tune with your target market, you will be as useful as a screen door on a submarine.

2 Losing the Human Touch

Don't underestimate the value of the personal touches. Small businesses that survive and prosper know how to network with their customers and prospects by emphasizing a level of personal service and attention that big businesses can't. If you know who your customers are, then you'll also know when some of them stop coming by. You can utilize a matrix (described in detail in my new book) that will assist you in determining exactly who your target market is, for better utilization of soft-selling techniques. It's worth some expense to keep an old customer because it costs so much more to get a new one. Old customers are more likely to make positive referrals and influence the potential client prior to you even knowing of their existence.

1 Missing Opportunities to Improve (or, Wasting Information)

Don't hesitate to ask questions. If you don't know, ask. Even if you do know, ask. The only stupid question is the one that is never asked. Many small business people are afraid to ask questions. The big guys are constantly trying to stay abreast of customer concerns with focus groups and sophisticated monitoring techniques. Draft a questionnaire and put it where customers can pick it up, or ensure they receive one or two after you have provided them with your services, or even after they have chosen another company's services. Other service providers within your industry are also great sources of information. You are their customer in one way or another, so they have a vested interest in your success. You'd be surprised at the wealth of information they have, if you just ask for it.

I'll bet there's at least one area mentioned here where you can make some adjustments to positively impact your networking and selling. So, don't let this opportunity pass you by—start making a change...today! ■

Custom Case Company Rolls Out New Carpet

Stagegear, Inc., a leading custom road case manufacturer for sound and lighting equipment, will be introducing a newly developed, more durable protective carpet covering for their cases at the LDI 2006 show October 20–26 in booth #1599 at the Las Vegas Convention Center.

Necessity was certainly the mother of invention for Stagegear owner Robert Blackhurst. In June 2006, Blackhurst was abruptly faced with the potentially devastating news that the durable Ozite covering his company had used for years for their high-quality cases was no longer manufactured, and his current order was not going to be fulfilled.

"Literally, that was going to be a death sentence for my company," Blackhurst said. Although other, less-superior products are available, Blackhurst wasn't satisfied with his choices. Teaming up with Foss Manufacturing Company, LLC, Ozite's parent company, Blackhurst assisted in the design of a new, longer-lasting carpet with a tougher backing fiber and thicker, harder core for exclusive use by Stagegear. It's three times more durable than other similar carpets on the market and is manufactured in the practical charcoal gray color that is now the industry standard.

"This carpet is almost a lifetime covering," Blackhurst said. "It can take 15 years of union and rental abuse. Come to the booth and look at the difference. We believe it is the solution."

A 25-year veteran in the entertainment technology industry, Blackhurst discovered the demand for the high-quality custom road cases and founded the Orange County, California-based Stagegear, Inc. in 1991. Designing and manufacturing cases used by many sound, lighting and stage companies, and individuals industry-wide, Stagegear has continued to set the precedent for superior quality and value, reaping the rewards with a 90 percent-plus customer return rate. - www.stagegear.com ■

CONTINUED FROM PAGE 82

Don't Bring Me Down

A couple of hours into the gig, DJ Gex was becoming more anxious to be in the spotlight. After securing my music—you never can tell nowadays—I left for my break. At first, the young mixmaster sounded okay, however, he then went off into a techno mix from hell. After about 20 minutes, the good-looking promoter lady asked me to pull the plug on him. (She apparently was not into the whole techno DJ thing)

I went back to the stage and politely asked him to take a break. He pretty much knew why, since nobody was on the floor. I said he could try again later toward the end of the show. I began playing music again and eventually had a crowd back on the boards.

You Dropped a Bomb on Me

About an hour prior to wrapping up, DJ Gex approached me and whispered, "You're pretty cool and all...do you want some cocaine?"

Without missing a beat (literally), I said, "How much money do you want?"

He said, "Nothing. You can have some—just go in the bathroom and don't leave any on your nose."

I was floored. Here I was, technically off from the police department, with three cops from my shift standing about 30 feet from me, guarding the door.

"SSSHHHH, don't let the cops hear you!" I said. To his offer, I responded, "That sounds good, but I have to get something to drink first."

"That's cool," he said, so I made a beeline to the front door, went outside and found my fellow police officers.

"You guys are not gonna believe this..." I brought them up to speed on what had just happened. I still could not believe I had just been offered cocaine by a guy I hardly knew, and that he had no idea I was a police officer!

I went back inside and played up the part of a druggie: "Sure, I'll take you up on the coke (I've never bought drugs from someone before so I didn't know how to do it cool-like). He slowly reached for my hand and dropped a small plastic bag of white powder into my palm. [I suddenly thought about playing a megamix of Eric Clapton's "Cocaine" and "I Fought the Law (and the Law Won)," but the BPMs are way off.]

"Dude," I said, "I'm gonna go to the bathroom;" [wink-wink] "You keep playing music and I'll be right back."

To look like an authentic drug user, I did go to the bathroom, and while in there, I took all the contents of my left pocket out to make room for the cocaine "evidence." Just as I dropped the bag of cocaine in my pocket, one of DJ Gex's homies came in the bathroom and caught me with a lighter in my hand. I thought for a second, and decided to "play" him. I rubbed my nose and said, "Damn, that's some good stuff!"

He looked at me for a second, then said, "Uh-huh, yeah dude, do you want some more?"

"Sure," I said, continuing to play him.

"Meet up with me later."

"Sure thing, homes."

It's Going Down

Let's recap: I'm getting paid a lot of money to DJ a party while someone else is playing the music; the other DJ just gave me cocaine because I'm a cool guy; I'm about to arrest him and get some OT from the police department where I work full time (and my fellow officers are outside waiting for me to play "Riding Dirty"); and I was just offered more cocaine by a third party I met in the bathroom. (Whew, I'm gonna have to write this story down and send it to *Mobile Beat*.)

When my captain and I approached the promoter and brought her up to speed on the drug deal about to go down, she appeared shocked and amazed—in disbelief. Anyway, I joked about the whole thing a few minutes longer with my fellow officers (while the DJ I was about to arrest finished his "set"). I walked back inside and noticed the good-looking promoter lady whispering in DJ Gex's ear. He glanced at me with a scared look on his face, grabbed his gear, and started to leave. Young Joc's line, "Meet me in the club, it's going down," was playing in my head as I approached him. DJ Gex whispered to his buddies, who also got scared. I followed DJ Gex outside, where he was greeted by my fellow officers who immediately caught him "riding dirty" and placed him under arrest.

I noticed the promoter lady grabbing her cash box at the front door and a handful of fliers in a big hurry. I found it very interesting; she blew our cover and was in a big hurry to leave. I approached her and said, I needed to speak with her about the incident that just transpired. She denied any involvement in the incident and said the only thing she told the DJ was that he needed to leave. I said, "RIIIIGGHHT."

The Rest of the Story

Everyone cleared out after the bust, therefore I was done one hour early than my scheduled finish time. I was protected under my contract from such incidents.

The next morning I showed up at the promoter's hotel and knocked on the door. She came to the door, and was surprised to see me there, in uniform with a K-9 unit at my side. We searched her room and...well, your family may sleep better tonight knowing some more drug dealers are off the street.

The moral of this story? Never offer anyone you just met cocaine. ALWAYS get paid first, in case you have to arrest everyone. And finally, watch out for attractive promoters who are promoting more than just entertainment! ■

- By Joey Belanger, Crescent Entertainment

AMERICAN DISC JOCKEY ASSOCIATION NEWSLETTER

We Help DJs Build and Grow Their Business!

ADJA.org

Volume 2 Issue 5



ADJA Announces Health Care Coverage!

The American Disc Jockey Association is proud to introduce the ADJA partnership with Association Health Programs (ADJA/AHP) for its members to help reduce the rising cost of health insurance. The following benefits are nationwide. The programs include health insurance, life insurance, long-term care insurance, cancer coverage, accident insurance, disability income, critical illness, dental insurance, vision, and more!

These benefits will allow you to take advantage of better insurance coverage at the lowest possible rates with its new comprehensive health insurance program for individuals, families, groups, and businesses. Long-term care and life insurance are being offered with savings up to 40% below market rates for ADJA members and associates. Association Health Programs of Overland Park, Kansas, a nationally well-known company, has been

retained to administer the program. Stuart Pase, President, and Certified Senior Advisor, welcomes all ADJA members to take advantage of these special benefits, protection, underwriting and pricing. Our members will join the clients of Association Health Programs (AHP), which include over 130 associations with up to two million members over the past 17 years.

Members who currently purchase their own insurance, and members who offer health insurance coverage for their employees, need to take a moment to compare their existing plan to a plan that utilizes the ADJA/AHP buying power. All national 'A' rated insurance companies are available to you. Members can receive enhanced benefits for themselves, their families, and their employees—both full and part-time! Programs are comprehensive and all-inclusive and include HSA's, co pays, choice of deductibles, routine

care and prescription drug coverage.

In addition to health insurance, ADJA members between the ages of 45-75 should inquire about the new comprehensive long-term care insurance. All policies include home health care, assisted living, and nursing home care. As average life expectancy lengthens, people do not want to lose their assets, their freedom of living environments, or become a burden to their family and friends. With the proper funding now, you will have the money in the future to provide for very expensive services in your home and/or assisted living or nursing home care—at a time when financial ruin can take all your assets and choices away. ADJA/AHP offers members access to every long-term care insurance company on a national basis with savings that cannot be obtained by yourself in the marketplace. Medicare does not cover long-term care services! Ask now!

Don't be left behind on this most valuable retirement vehicle.

ADJA life insurance programs include term life insurance, universal life insurance, whole life insurance, key person, and buy-sell insurance. People who smoke, have diabetes, overweight or other high risk medical conditions can be helped many times with preferred rates. We specialize in hard-to-insure high risk cases. As a member benefit, ADJA/AHP will compare your current rates and 95% of the time we guarantee better coverage and lower costs. Just call and see.

For a free evaluation of your current benefits, please follow the links on the ADJA members only area at ADJA.org

How Do Brands Work?

By Harry Beckwith

For years, advocates of branding have battled the Empiricists, the group that insists that unless they can explain something, it doesn't exist.

I can discuss the The Empiricists with affection. I was one until the mid-1980s. Brands could not matter, I thought, because they are too intangible, amorphous, and illogical.

Then came a series of conversion events.

The first was the Pepsi Challenge. These commercials demonstrated that people preferred Pepsi to Coke — by a significant margin. The problem for Pepsi, however, was that this preference did not matter. People still bought Coke.

Then Coke decided that Pepsi was right: Pepsi did taste better. What if we make Coke taste better? Wouldn't we increase our market share?

The result, of course, was a fiasco: New Coke. Taste testers loved it. But in real life, people did not just prefer Old Coke. They demanded it.

The story doesn't end there. Recently, Read Montague, the Director of the Human Neuroimaging Lab at Baylor College of Medicine, decided to repeat the Pepsi Challenge — with a twist.

Montague performed the challenge while scanning the brain activity of the tasters. Once again, more tasters preferred Pepsi. Their ventral putamens, one of the brain's reward centers, especially loved Pepsi; they responded five times stronger than the ventral putamens of Coke lovers.

Then Montague added another twist.

He told the subjects which brands they were tasting. Now, the subjects overwhelmingly preferred Coke. And their brains acted differently, too. Their medial prefrontal cortexes, the portion of our brains strongly involved in our sense of

self, fired at intense rates. Coke, it appears, strongly links to our sense of self. Not Coke the taste, but Coke the very idea: Coke the brand.



This discovery did not surprise people who had been involved in the testing of hair restoration products. In controlled tests, 40 percent of Group A reported that Extra Strength Rogaine had produced "significant hair gain" for them. Group B had even better luck; 60 percent reported hair gain. But Group A had not been given a hair restoration product. They were a control group! They 'd been handed a vial of oil and water. Yet they saw hair! The brand name attached to their vial convinced them that it would grow hair, and so it did — even though it didn't.

Even before the Pepsi Challenge, there was an earlier commercial that should have quieted

the Empiricists. Those classic spots for Folgers freeze-dried coffee took television viewers to famous American restaurants, where an on-screen announcer said that we were in the famous San Francisco restaurant the Blue Fox, and that the diners had just finished their coffee.

"And what they don't know," the announcer told us, "is that the coffee they've been drinking. . . is Folgers Crystals." The announcer then asked the diner what she thought of her coffee.

"Fabulous," she said, as did the men and women in other famous restaurants across the country. Freeze-dried coffee is fabulous? Not now, not then, not ever..

But the coffee tasted fabulous, of course, because it was from the Blue Fox. The Blue Fox must serve great coffee. And so it was — even though it wasn't.

Even the Empiricists must realize this now: Brands do not just attract people. They change how they think — and feel.

How is your brand doing?

*Excerpted from Harry and Christine Clifford Beckwith's new book, **You: A Field Guide to Selling Yourself** (Warner Books September 2006).*

How To Do More in Less Time

Eliminate the Stress

By Dr. Stephen R. Covey

Productivity is a measurement of production over time. The key principle of business management is to organize and execute around priorities and goals: prioritize, organize, and perform. Failure to implement this strategy results in lower levels of productivity and elevated levels of stress for individuals, teams and organizations.

PRIORITIZATION

Prioritization means deciding what's most important, what values to actualize, and which goals to pursue. The Time Matrix (see diagram) can be used to prioritize where one should spend time.

Quadrant I matters are often crises and big problems that require immediate attention. We must react to them as best we can. Quadrant II matters are important, but not urgent and require more initiative: we must *act on them*. If not, Quadrant I will grow larger until it consumes our time for preventive maintenance, planning, preparation, and interpersonal communication.

Quadrant I activities directly correlate to the amount of stress we experience. Reactive people get caught up in being busy, buried in "the thick of thin things," where "things that matter most are at the mercy of things that matter least." The key to better time management is spending less time to activities in Quadrants III and IV and more time to Quadrant II.

Proactive people exercise discipline and complete important but not urgent activities, before they become urgent. They make important contributions by focusing on activities that produce significant results. They focus their energy on top priorities and opportunities. Studies have verified that most (about 80 percent) desired results flow from a few (20 percent) high priority or highly leveraged activities.

An hour spent prioritizing and planning is worth ten in execution. One hour of time invested in high-leverage activity can greatly increase the productivity of an entire company.

Employees should identify one activity, which, if done superbly well, would have a tremendous effect on desired results. They should then set a goal to spend at

least one-third of their time on that one activity to achieve the desired results.

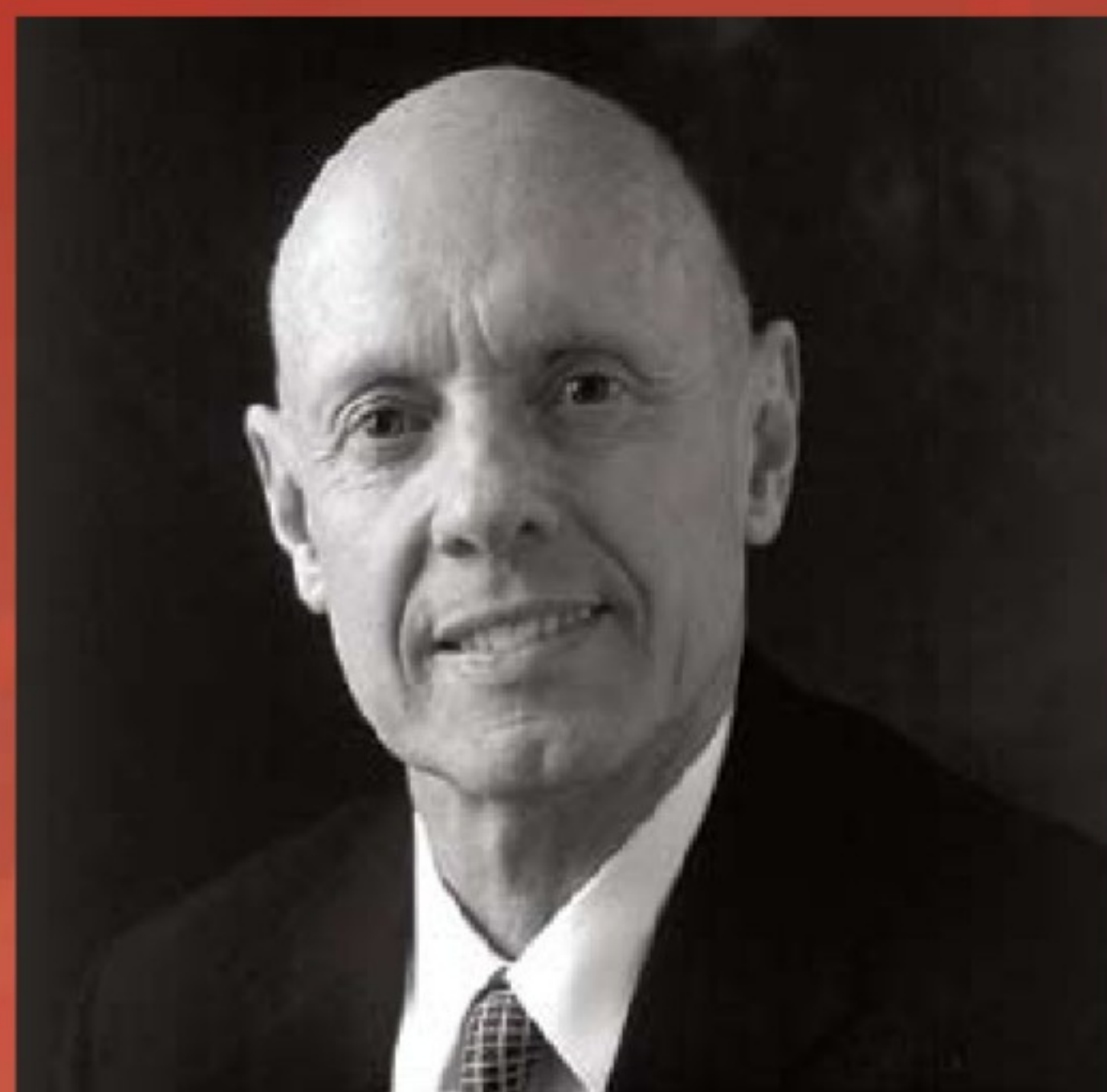
Time Management is really a misnomer. Everyone has exactly the same amount of time, but some accomplish more in that time than others. *Self Management* is a better term, because it implies that we manage ourselves in the time allotted us.

ORGANIZATION

After selecting priorities, we must organize carefully; otherwise, we procrastinate, wasting time and talents, weakening resolve and undermining confidence and self-esteem. Organization involves scheduling activities that produce results and delegating some tasks

delegation enables one to accomplish more work in the same amount of time by multiplying one's strengths through others.

Delegation takes more time in the beginning. Most people won't take that time because every time they delegate, projects don't get done



resources, accountabilities and consequences—all parties involved will benefit.

PERFORMANCE

Peak performers do first things first. They plan their work and work their plan, exercising discipline and concentration without submitting to moods and circumstances.

They schedule blocks of time for planning, important projects and creative activity during times when they are most refreshed. They schedule less important and less demanding activities when the fatigue level is higher.

They handle paper only once, because shuffling through stacks breeds procrastination. They avoid touching paperwork unless they intend to take specific action on it.

Our ability to do more and enhance performance will increase as we exercise discipline by doing important and difficult work first, when we are fresh, and deferring routine jobs to other times. This critical action step is where most people falter and fail because they do not first set clear objectives and make careful plans. Hence, they bog down in details, mirror their moods and feelings, and react to the circumstances of the moment.

Poor performance can often be attributed to poor prioritization and organization. Weak resolve is easily uprooted by mood or circumstance, but deep resolve and good organization get results. If our priorities and plans are internalized and visualized, we will find the ways and means to realize them.

	Urgent	Not Urgent
Important	<ul style="list-style-type: none"> • Crises • Pressing problems • Deadline-driven projects, meetings, reports <p>I</p>	<ul style="list-style-type: none"> • Preparation • Prevention • Planning • Relationship building • Re-creation • Values clarification <p>II</p>
Not Important	<ul style="list-style-type: none"> • Needless interruptions • Unnecessary reports • Unimportant meetings, phone calls, mail, e-mail • Other people's minor issues <p>III</p>	<ul style="list-style-type: none"> • Trivia, busywork • Irrelevant phone calls, mail, e-mail • Time-wasters • "Escape" activities • Excessive TV, Internet, relaxation <p>IV</p>

to others. Proper delegation increases our time for high priority tasks.

Scheduling. Most managers know exactly what they want to do and why, but don't take time to schedule the activities necessary to achieve the desired results. They hope that somehow things will automatically fall into place. Our schedules should be our servants, not our masters.

Delegation. Properly done,

or get done poorly and have to be redone. These individuals end up leading harassed lives, putting in 14 hour workdays, neglecting their family and health, and undermining the vitality of the entire company. In short, time spent delegating is our greatest time saved.

I'm convinced that if delegation is done correctly—based on high trust, considerable training, mutual understanding and commitment to desired results, guidelines,

Good Life Principle

Understanding Criticism

By Bryan Dodge



Over the years, I have found that there is only one right way to respond to criticism. It is amazing how much power criticism has to stop progress, so we must turn criticism from a hurtful comment into a valuable tool. The key is in your response, not only outwardly to the person giving the criticism, but also internally, giving yourself the power to use it in a constructive way.

The first internal step is to carefully consider the source. Does the person that criticized me know me? Do they know any of the intimate details of my life or my job? If the answer is no, then I can't take their criticism to heart. This determination is important in step two; determining the accuracy of the criticism. If the source is a credible one and it is accurate, then it's time to decide what to do with it. Step three is to take it into consideration.

Since most people don't enjoy criticism, it's important not to react. The difference between responding and reacting is that responding has much more thought behind it. Act on the truths you find in the criticism, but don't react defensively or in anger simply because you don't like to be told you're wrong.

Criticism is important to us because it gives us the opportunity to see and improve the faults in the current

processes of our lives. Remember to quickly consider and act on the criticism someone gives you, but proceed slowly when criticizing others. Think about your own experiences. Some of the constructive and destructive criticisms that people have told you still influence your life today. I don't have to tell you about the power of words when you already know the effect they've had on your own life. The most hurtful criticism usually comes from family members. Remember to proceed with caution when directing criticism at a person you love. They have chosen to lower their guard because they love, respect, and trust you; they have not put up defenses to protect themselves from your words.

However, constructive criticism is still a very important and necessary part of life. Offer it sparingly and give it only when necessary. The correct reason for criticizing a person is to ultimately bring a positive change in their life. Do not criticize when you're angry or vengeful. Count slowly to ten, and remember the old adage, "If you can't say anything nice, don't say anything at all." The ability to stay silent is one of the greatest gifts you can give yourself. Moreover, learn to develop the true understanding of your choices, because the choices you make in the area of constructive criticism matter a lot to your future relationships with the people you work with and your loved ones.

Thank you for investing your time to read this month's e-zine. The number of people who read it just keeps on growing, and it is because so many of you send these articles to friends. I thank you from the bottom of my heart for allowing me to be a part of your good life.

Bryan Dodge is an author, speaker, and productivity consultant. For more go to www.bryandodge.com.

Report 'Em to the Credit Bureaus!

A closely guarded secret is that if someone legitimately owes you money you may report the debt to all three major credit bureaus! That's right, you can report the debt to the credit bureaus and leave it there on the deadbeats credit for up to 7 years!

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Bounced checks, unpaid child support, money judgments, etc., it can all be reported easily online in minutes. For the price of a movie ticket you can have the satisfaction of knowing that everyone that pulls your debtors credit

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It is a violation of Federal law to falsely report a debt to a credit bureau. Make sure before you use the service you can substantiate any debts you report.

Call the ADJA office today for more information!

Local Chapter Spotlight:

Wichita Area American Disc Jockey Association

By Bryan Foley (ADJA Membership Director)

This month we venture to almost dead center of the country and visit Wichita, Kansas. Known as the air capitol of the world and the home of the WA2DJA. From their hard won beginnings in January of 2004 when a core group of area ADJA Members came together to discuss becoming a chapter of the ADJA to the first official meeting as a chapter in April 2005, the determination never swayed and a group of true leaders stayed the course and WA2DJA was official.

With the help of a neighbor 'states chapter (Kansas City, MO Chapter) and visits by Peter Merry, Ron Ruth and others the leadership of the Wichita chapter was formed and members started to see the benefits of coming together as a united local chapter to create an organization that would build trust and lasting relationships between the various performers. WA2DJA owes a debt of gratitude to both Peter Merry and the Kansas City chapter of the ADJA for their part in helping to create the Wichita's Local Chapter of the ADJA.

We were encouraged to consider how a local organization, supported by a national association, such as the ADJA, could help take everyone to the next level of success and professionalism as well as providing many business and money saving benefits.

The meeting structure of a half-hour of social time, a half-hour of business, an hour to one and one-half hours of education and a wrap up was followed and has become the basic format still followed.

The chapter needed strong guidance if it were to succeed and survive. Ron Brown of Another Dimension, was elected President, which was appropriate considering he was the person who most fought

for the creation and advancement of the WA2DJA. Complete Music franchise operator Jeffrey Steinert, was elected Vice President. Ryan Funck of Absolute Sound treasurer, Rodney Stull of All Mobile Entertainment, membership chairman and Jon Graves of Totally Legal Sound, secretary. Under the heading that some are born to greatness and others have it thrust upon them, shortly thereafter, Steve Walsh of Advanced DJ Service became the Events Coor-

counties. Two members drive an hour from an adjoining county to participate, one from two counties over and another (Cain) drives nearly 100 miles one-way from three counties over, to participate. A number of guests have also traveled in from adjoining counties to see what the organization is all about.

The WA2DJA hosted the inaugural Midwest Mobile Entertainers Seminar (MMES) on January 22 & 23,

without charging a large admission fee up front. The ADJA provided unparalleled support insuring this 'events success and future growth.

As we near the turn of the New Year we look forward to our 2nd annual MMES to be held on January 21 & 22, 2007, again in the banquet rooms of stalwart supporter, Wichita Marriott. In accordance with next year's theme "Bigger and Better!" Here is the much-anticipated line up of stellar presenters for 2007. Wichita is proud to welcome Bryan Dodge as our keynote speaker. Our industry speakers are the best available. We are excited to announce that Randy Bartlett will appear with Scott Faver and Marc Weinstock. Registration is now open and all of the details are on our website www.wa2dja.org. It would be great to see as many regional entertainers as possible in attendance, including those expected from Texas, Oklahoma and Missouri. As we venture onward and upward, we look forward to continuing our numerical growth

of membership and to improve the professionalism of the mobile entertainers in the area of the chapter's influence. A more significant goal is to continue the personal and professional growth of its members, helping members with questions, equipment and musical needs, reminding each other of the vitally important role that family plays in the ability of each do to truly consider himself or herself a success and to let those related professionals in the Wichita area know that the members of the WA2DJA are not just DJs, but are legitimate mobile entertainment professionals.



dination person and even later, Cain Humphrey of FX Unlimited became the member in charge of Communications. This core group of people who believe in the mission of the ADJA were and are willing to give tirelessly of their time and remain in these positions to date.

The chapter has experienced impressive growth, especially in light of the relatively small number of DJs in the area and the sparse population of areas around Wichita. Happily, the WA2DJA has drawn its membership and guests not only from Wichita, but also from surrounding towns and

2006, at the Wichita Marriott, featuring the Game Master Scott Faver. Admission cost was minimal and attendance was acceptable, with over 50 paid attendees for the first day's activities, which included presentations, by Ron Ruth and Scott Faver, as well as demonstrations by vendors. The second day was limited to ADJA members and included further speaking by Mr. Faver in a more intimate setting.

The assistance of the Wichita Marriott in making its myriad of services available at reasonable cost and much support by industry suppliers made it possible to put on an event

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Without missing a beat (literally), I said, "How much money do you want?"

I am a police officer for my hometown of Morganton, North Carolina. I have also been a DJ for the past 13 years. I was contacted by an entertainment promoter to DJ a Hmong/Asian dance party at a local Elks Lodge, and also asked to arrange for several officers from my department to provide security during the party. I had two officers from my shift help with the event. My captain and a K-9 officer with whom I am good friends both appreciated the extra cash, until they found out how much I was making for four hours of work! (Of course, I reminded them that they didn't have to haul in back-breaking equipment for their pay.)

I arrived, got set up, and was ready to go about 30 minutes prior to the scheduled start time...when all of a sudden, this guy comes waltzing in with a case of LPs and a laptop, asking, "Where are the turntables?!" I have read about shenanigans like this in *Mobile Beat* and immediately responded, "Whoa, whoa. Who are you?" He identified himself as DJ G__, said he knew the promoter and wanted to DJ a "set." I informed him that I only use CDs and that I had not been told another DJ would be using my equipment.

Get the Party Started

About that time, the show promoter showed up. An attractive lady, she asked me nicely if I minded DJ G__ playing music for a while. I thought about it, and finally decided that I could make money off him playing for a while—I could actually take a break! DJ G__ seemed polite, respectful of the equipment, and had a halfway decent personality. I agreed to allow him to DJ for a while during the show.

I perceived the task of DJing an ethnic group's party as a difficult task, since I was a local, down-home DJ who had worked his share of nightclubs back in the day, but is now perfectly happy as a part-time operator and a full-time police officer. I was impressed that I still "had it." I got the crowd up and on the floor pretty darn quick. It seems Hmong folks enjoy most of the same music everyone else does, with some exceptions. I really was having a good time with the crowd and sometimes already had a CD in the player when someone requested that particular song. (Those of you who have been around the block know what I mean. Its funny, I talk like I'm 50 when I'm really 25. I started really young, 13 to be exact, and was a full-time operator for several years. Anyway, back to my story...)



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